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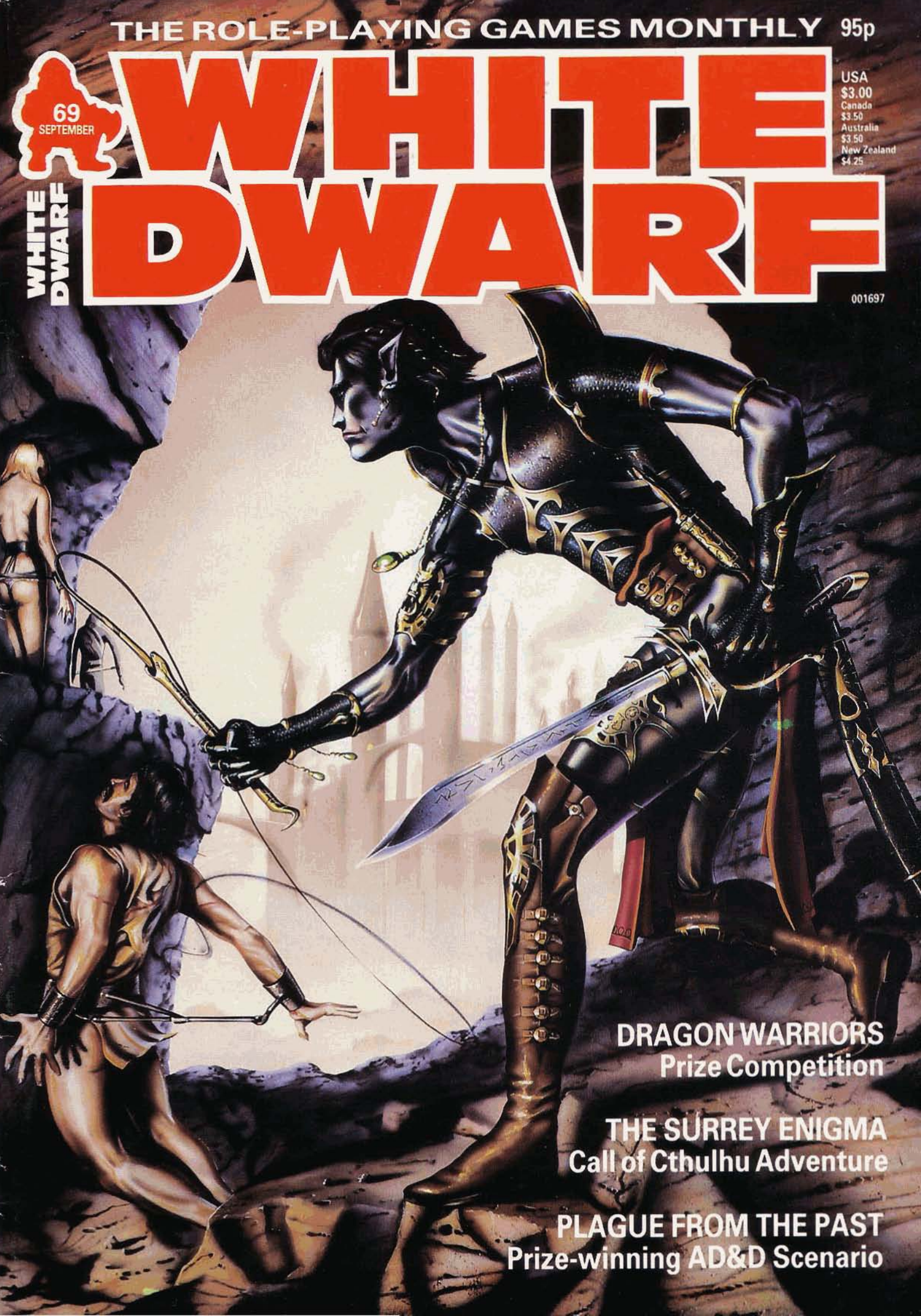

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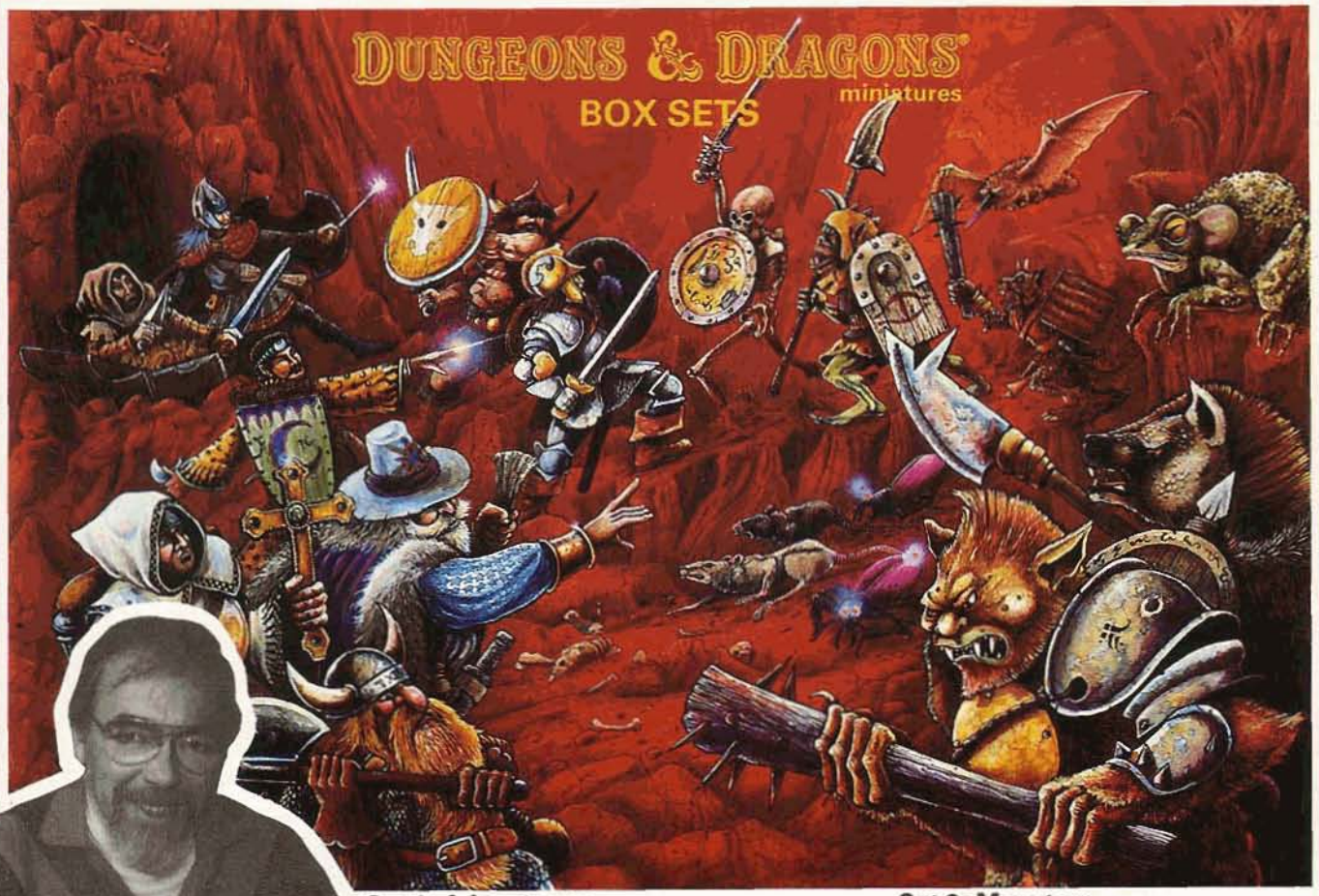

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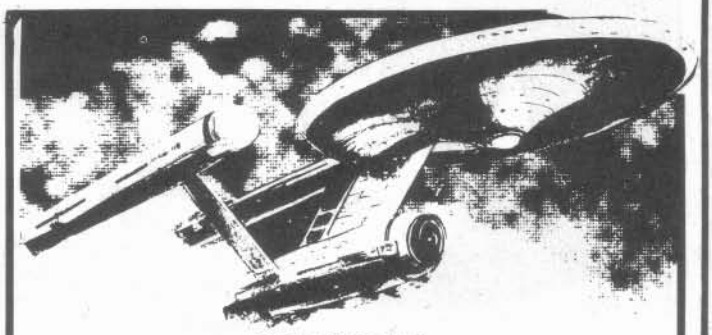

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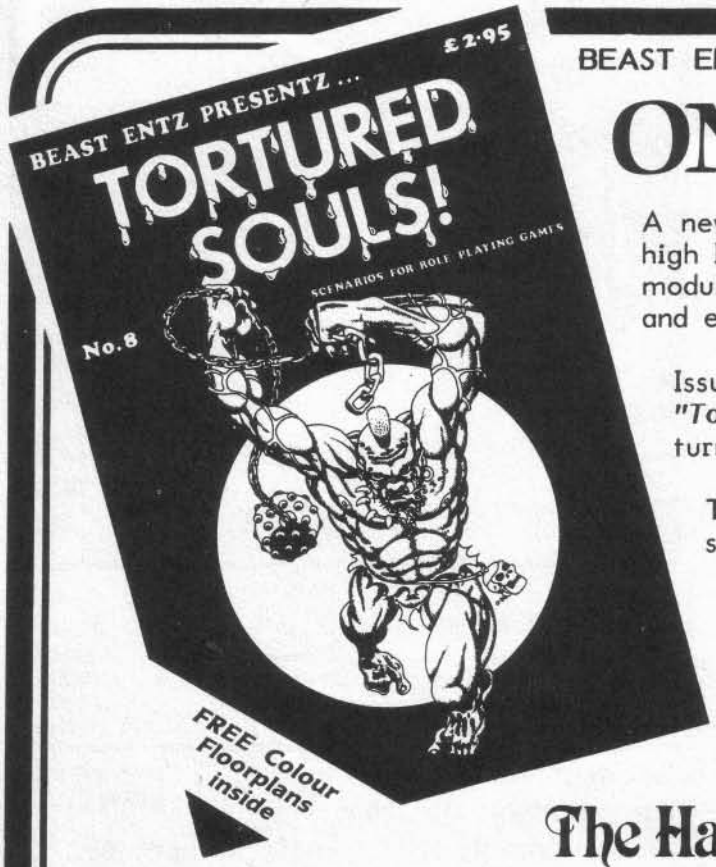

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One event I look forward to each year is *Games Day*. This year is rather special since it sees the tenth anniversary of the convention. It hardly seems believable that this bustling gathering of thousands had its humble beginning in a 1975 meeting of a few hundred games players.

There are some things that don't change, however, one of them being the enthusiasm of games players for the event. The huge queue that forms early on is part of the tradition of *Games Day* and, from the number of familiar faces I see, it is a tradition that gamers are loathe to give up.

I too have a tradition to maintain and you can be sure that I'll be along to sell my 'one only' copy of *White Dwarf* issue 1.

Ian Livingstone

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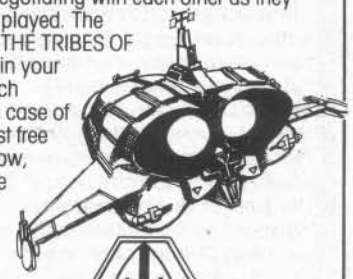

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Rationale Behavior

Golden Heroes Campaign Ratings – A Useful Game System, by Pete Tamlyn

One of the greatest failings of role-playing game designs to date has been their handling of conflicts between Character Reality, that is that which the *character* knows and is able to do, and Player Reality, that which the *player* knows and is able to do. Most game systems are competent enough when it comes to simulating character activities such as combat and spell casting which cannot easily be undertaken by the players as they sit around the gaming table, but as soon as an activity appears which the players can do for themselves without leaving their seats then grey areas appear in the rules and systems break down. Consider, for example, the act of negotiating with an NPC merchant or solving a riddle found in a dungeon. Is it the player or the character whose abilities govern the success of such activities? Which one should it be? If the character then does the game system provide for this, and does your GM run it that way or has he abandoned that particular system as unworkable?

Before we look at ways of solving these problems, let us take a quick trip through the different sorts of situations that need regulating and the attempts that have been made in the past to cope with them. As I deal with the various problems I hope to show how each one is the result of confusion between Player Reality and Character Reality and the inadequacy of the game systems in dealing with such conflicts.

We will start with a well worn subject, the *D&D* Alignment system. Alignment, in essence, is a means of measuring the personal philosophy of the character and thereby regulating relationships between characters on the assumption that people will tend to get on best with people who share the same sort of approach to the world. The system breaks down in two ways. Firstly, a person's view of life is a very deep, ingrained feature of his psychological make-up. It takes a very good actor to play a character whose alignment is genuinely different to his own in a consistent and believable manner and, other than a few simple, stereotypical guidelines, the game system gives the players no assistance. Other than attacking opposing factions on sight, all alignment governed activities occur as part of the conversation between players and GM and are thus susceptible to the influences of Player Reality. Second, there is no satisfactory means of relating a character's behaviour to the alignment system. Many tens of articles have been written over the years debating whether or not players should be docked experience points for 'out of alignment' play, whether the GM should forcibly change a character's alignment if he is behaving inappropriately, or whether the whole system is a complete disaster and ignoring it has no significant effect on the game anyway. Game mechanics exist, at least in part, as a means of simulating character behaviour so that, by putting character actions in at one end and perhaps adding a randomising factor, the GM can get sensible and believable results out of the other end. Even the 3×3 alignment matrix of *AD&D* is a very clumsy and inflexible simulation.

Intelligence, and character knowledge in general, is a problem in all forms of RPG, but probably more so in modern day and SF games because the breadth of possible knowledge is much greater and the likelihood of players having the appropriate knowledge similarly increased. A GM who gets lumbered with a player who is an expert on the subject of Bronze Age weapon manufacture or the tracking of game in tropical rain forests can count himself unlucky, but watching a group of university students play *Traveller* can make you wonder how GMs ever cope. The engineers are in clover because the sort of practical scientific problems that face you when your space ship crashes on an unknown planet are not too far removed from the sort of thing they are being trained for: repair the engine, patch up the hull and find some means of rigging a launch platform if you need one. Pure scientists are a bit more pushed to take advantage of their background, but when something does crop up that is in line with their speciality their knowledge can be so far in advance of what the

GM knows that they more or less take over the game. Anyone without any form of scientific training is at a severe disadvantage, especially if he is the GM! In such situations there are very few ways to sort things out. In theory it should be possible to appeal to the players to respect the Intelligence and Education requisites of their characters and not say anything that their character wouldn't know or be able to work out. In practice, especially if the party is in a tight corner, the GM often has to either shrug his shoulders and let events take their unnatural (in Character Reality) course or he has to order the players to ignore what has just been said. Neither solution is very satisfactory.

In certain games, particularly the Superhero based ones though *Bushido* has a very similar problem, the character are expected to follow certain codes of behaviour; they are heroes and their moral code is laid down for them rather than being optional as it is in *D&D*. Some games rely on simply exhorting players to behave and encouraging GMs to punish them if they do not, but mechanisms have been designed to regulate situations where the player's behaviour would be seen as a gross violation of the character's code of honour. *Marvel Super Heroes* allows the GM to reward and penalise players through the allocation of 'Karma Points' which may be used to modify die rolls. Anything from kissing babies to capturing villains can get a Karma reward; demolishing buildings and killing people causes Karma loss. As a carrot and stick mechanism it works quite well, but the justification for it in Character Reality is a bit thin. Why should a player be able to add ten to his roll to hit because his character helped an old lady across the road? *Bushido* uses a more traditional definition of the word Karma in that correct behaviour in this (character) life is rewarded in the (player's) next (character) life. All well and good, but it is a bit slow to take effect unless your games are very bloodthirsty. Both games have identified an area in which the player may choose to do things that the character ought not, but have chosen to deal with it by a reward and punishment system that has meaning only in Player Reality rather than work the effects of the misbehaviour back into Character Reality by making the characters suffer the consequences of their actions.

Social interaction between characters is probably the most difficult part of the game to realease from confusion with Player Reality. Two games which have to try to regulate this are *En Garde!* and *James Bond 007*. The former manages it quite well by reducing most social behaviour to fairly abstract actions that have a pre-set effect on the character's social status (and thereby his standing with other players and his ability to influence NPCs). However, in order to achieve this the game has had to reduce NPCs to such a level of abstraction that they have hardly any personality at all. What would happen if some of the mistresses were players and therefore thought for themselves could be quite chaotic. In the Bond game, of course, you can have female agents. This is probably why, despite having produced a fairly entertaining set of rules for attempts to seduce NPCs, the designers have clearly specified that such rules cover interactions between players and NPCs only. Where two players are concerned, events in Player Reality are allowed to govern the outcome. In both games then, there is one rule for player characters and another for NPCs.

'For the most part, players of FRPGs have a very blasé approach to their deities, calling on them only when they need a miracle from a cleric or they want a convenient excuse to attack someone.'

What, then, can be done about such problems? Well one response is to say that role-playing is a skill and being able to separate Player Reality and Character Reality is part of that skill. Good players, therefore, should be able to discipline themselves to play within the limits of their characters abilities. If you are stuck with a dwarf with an intelligence of 3 then you must behave like a blockhead during the game. This is a valid course to follow, but I can't help feeling that it is somewhat elitist, reserving real role-playing for the fortunate few who can act well. In my opinion a really great game can be played in an enjoyable and satisfying way by players of any ability. A Sunday afternoon football match may not exhibit quite the skill of a Cup Final, but for the people involved it can be just as much hard work and fun. Snooker, on the other hand, only really makes any sense if it is played by people who can string a few pots together now and then rather than by incompetents like me who have never made a break in double figures. *Mastermind* would be pretty boring if the contestants could never answer the questions. In role-playing, therefore, we should look to design game systems which actually help people to role-play well rather than ones which expect them to do so.

So where does *Golden Heroes* come into all this? I'm certainly not going to claim that it solves all of these problems completely. However, I do feel that the game contains systems which deal with the sort of problems that I have outlined in a novel, concise and useful manner which, most importantly of all, can be cannibalised by others and put to use in RPG genres other than superheroing.

To start with, none of the Prime Requisites govern any aspect of a character that is likely to become confused with Player Reality. Ego comes closest, but this is strictly limited to use in mental and magical conflict. Strength, Vigour and Dexterity are all things thoroughly unlikely to be tested except through the game systems. Some of the Superpowers and Advantageous Backgrounds can cause problems if you've got them but there is nothing that affects every character. However, the most interesting facet of the game does not appear in the character generation system at all but later in the section about running campaigns. When you come to think about it this is sensible because many of the sort of problems that we have been discussing are really only important over a long campaign, or at least series of scenarios, where the players have the time to develop personalities for their characters. What I'm talking about, of course, are the Campaign Ratings.

The *Golden Heroes* Campaign Ratings system has a number of very attractive features. Firstly the Ratings recognise that each of the areas covered is complex, and they provide a simple means of assessing the various component factors of each Rating and combining them to produce an overall figure. Second, they are based not on an indepedent die roll or arbitrary choice but on the GM's assessment of the character as a whole, that whole including the fairly complete character background (the Rationale) that each player is obliged to provide when he generates his character. Thirdly, all of the ratings are subject of change at the end of each scenario depending on what happens during play. Fourthly, at least one of the component factors of each Rating is directly dependent on how the player runs the character: a player's behaviour is fed directly back into the system so that if a character does something out of the ordinary it will affect his life in the game world in future scenarios. Fifthly, for each of the Ratings, guidelines are given as to how they affect the course of play. And finally, although *GH* only uses three Ratings, the system used is sufficiently simple, obvious and flexible as to allow it to be used in many different ways in many different games.

Let us look at one of the Ratings in action. Public Status is something very important to a Superhero. If you are a national celebrity and are cheered wherever you go it is far easier to fight crime than if the authorities are suspicious of you and try to arrest you every time you show your face. Each Campaign Rating has five component factors, four of them being rated on a scale of 1-5 and the other on a scale of 1-10, the final Rating being on a scale of 5-30 derived by simply summing the component factors and being simplified by being split into bands. So, for Public Status the character is rated on a 1-5 scale as to how he is accepted by the authorities, how heroically he behaves, how normal he looks (because the public will always be wary of green-skinned monsters from Uranus no matter how heroic they are) and how polite he is to the general public. He is also rated on a scale of 1-10 according to how successful his crime fighting has been of late. These are combined to give a figure from 5-30 and this scale is broken down into bands so that the character is categorised either as a nobody, disliked, tolerated, popular, famous or legendary. The Rating is used in play in all sorts of ways from deciding whether a policeman will shoot or salute the hero to seeing if petty crooks laugh at

him or surrender on sight. Everything the hero does in public is liable to affect his Rating.

The other two ratings are Personal Status, the one for which the GM is encouraged to have the baddies always shoot at the most paranoid character first, and Detective Points which is one of these application of knowledge areas governing how easy the character finds it to spot clues and gather a circle of underworld informants. In *Marvel Super Heroes* a character trying to solve a crime would simply be asked to make a FEAT roll against his Reason or Intuition. How much more satisfying it is to know that all that hard work you have put into examining the scene of every crime you uncover, scouring the backstreets for rumours and cultivating informers is going to count in your favour whereas your colleague who spends all his time posing for cameras over the unconscious bodies of villains and appearing on the platform at meetings of the Law and Order Society will never get a tip-off in his life.

So how do we use these systems in other games? Personal and Public Status can probably be fairly easily adapted to any sort of game (for goverment backing substitute patron noble, for disturbing appearance substitute half-orc). Detective Points too can be used elsewhere, particularly in gangster and espionage games. Slightly modified they could be used to control the researches of Cthulhu investigators. However, for my main example I'd like to use a particular hobbyhorse of mine, the attitude of players towards religion in fantasy games. For the most part, players of FRPGs have a very blasé approach to their deities, calling on them only when they need a miracle from a cleric or they want a convenient excuse to attack someone. *AD&D* players armed with *Legends and Lore* even make a habit of touring the planes and slaughtering the gods. OK, so it is fun, but it is actually much more interesting to play if religion means something rather than just being another source of supernatural effects. The problem is that to get a cure all you need is a tame cleric, and to get miracles all he needs is to be the right level. So, following the *GH* model, let us try to construct a Campaign Rating for Religious Attitude so that those characters who are genuinely devout reap the benefits and those that are not suffer suitably without the gods having to resort to dropping thunderbolts.

As with all the *GH* Ratings I'll use four factors on a 1-5 scale and one on a 1-10 scale. There is no particular reason for sticking to this model and you may choose to change the balance of it if, for example, you cannot think of five components or you feel that all components should have equal weighting. I found that the existing structure gave me a useful framework for my design and therefore stuck to it. The first component I have used is *Superstition*, which runs from 1 (thoroughly cynical) to 5 (seeing spirits behind every event). Next on the list is *Loyalty to the Gods*. Elric is a good example of a fantasy character who is very aware of the existence and power of the gods but doesn't always do what they want him to, and I remember well a priest in my own campaign who was almost atheistic but who was fiercely devoted to his order and thereby managed to do his god's will most of the time. As far as the more mundane aspects go, *Social Status* is important, although this may means different things to different religions. A cult which places great emphasis on social class will require this to be interpreted fairly simply, but a religion dedicated to a war god might give greatest favour to young warriors and the least to the very young, very old and females. Finally in the 1-5 scales I have got *Susceptibility to Fate*. Some people, it seems, cannot avoid getting noticed by the gods whilst others manage to live out their lives in blissful ignorance of affairs of cosmic import. The more important component, the one on a 1-10 scale, I have reserved for *Public Piety*, ie the amount of effort the player puts into going along with the accepted forms of religious behaviour: going to church, politeness to the clergy, amount sacrificed and so on.

The GM should rate characters using *Table 1*, with the following guidelines for beginning characters:

Superstition should start at 3 for everyone and will fluctuate depending on the player character's attitude to supernatural events during play.

Loyalty to the Gods again starts at 3 and changes only when the character is put on the spot and given an opportunity to show his loyalty or lack of it – joining the clergy will raise it to 4.

Social Status, as I said above, depends on what social position the cult ethos regards as important.

Susceptibility to Fate should start at 2 because ordinary mortals are fairly insignificant, though it could be higher if the character is of royal birth or important in some way. It changes when anything of a supernatural nature has an exceptionally great or surprisingly minor effect on the character, or when the character actually meets some divine entity – an important cleric will normally rate 4.

Public Piety, of course, depends on how piously the character is played.

These five components are then summed to get a figure in the range 5-30 with the effects as noted on *Table 2*.

The Rating can be used in play in a number of ways. The simple uses are things like assessing a character's chances of being accepted into the clergy or of being granted a miracle. It could also be used as the basis for a Detect Holiness miracle that would enable priests to recognise enemies of the gods. Holy relics might burn characters with a poor Rating, petty demons would be more in awe of you if your Rating was high. In a game with a number of competing religions you might even rate characters separately for each one, giving the agnostic character an advantage because a high Rating for one religion would make you an immediate target for attacks by the others. If the gods took a reasonable interest in worldly affairs an argument could even be produced for modifying luck rolls dependent on the Rating. All in all it should make religion an interesting facet of the game rather than a dull cliché.

Other ideas for using the system come to mind fairly easily. *Traveller* players might like to consider a rating for Mercantile Ability, based on Charisma, Scruples, Respectability, Quality of Goods and Recent Profitability. Characters involved in serious warfare might usefully be rated for Generalship, in terms of Leadership, Tactical Sense, Quality of Troops, Military Traning and Success in Battle. It doesn't matter if one of the components is assessed in terms of one of the character's prime requisites (the GH Detective Points have a component governed by how useful the character's powers are in detective work). In fact, the only limit is your own imagination. Now where have I heard that one before . . . □

TABLE 1:
RELIGIOUS ATTITUDE

Superstition
1 Complete cynic
2 Doubter
3 Average
4 Suggestible
5 Will believe anything

Loyalty to the Gods
1 Goes his own way
2 Wavering
3 Average
4 Loyal
5 Fiercely devout

Social Status
1 Barred from temples
2 Unimportant
3 Average
4 Important
5 Beloved of the gods

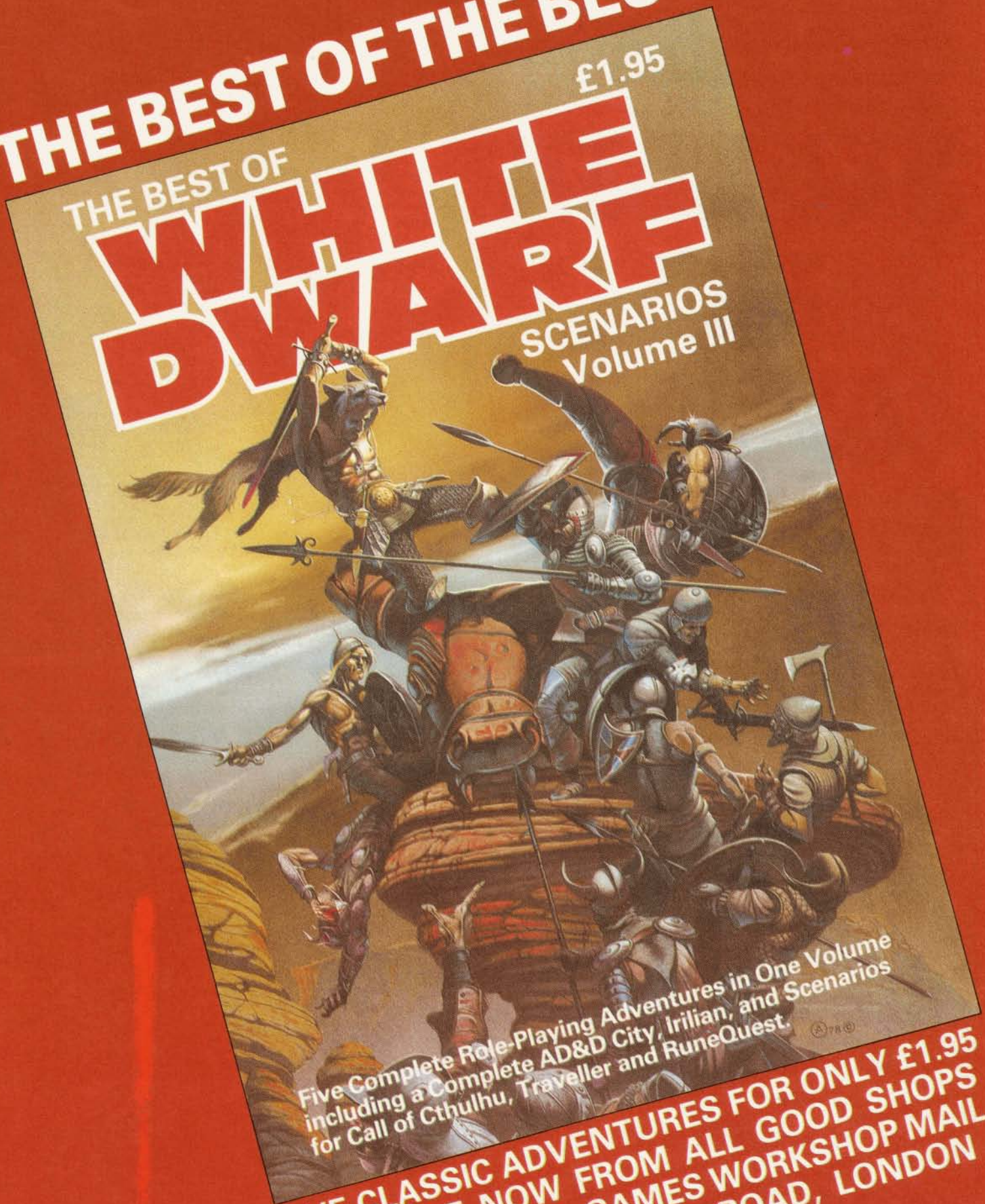
Susceptibility to Fate
1 Who?
2 Overlooked
3 Average
4 Noticed
5 Part of the Cosmic Design

Public Piety
1 Gods? What gods?
2 Knows the gods' names
3 Has been inside a temple
4 Visits temples when it is convenient
5 Observes all major festivals
6 Regular visitor to temples
7 Makes regular sacrifices
8 Makes lavish sacrifices
9 Has devoted his life to the gods
10 Has devoted his life and property to the gods

TABLE 2:
OVERALL RELIGIOUS ATTITUDE

Rating	Disposition	Notes
5-10	Atheist	Miracles only work on the character if the gods specifically desire it.
11-15	Backslider	Priests will be forever scolding and pestering the character to get him to mend his ways. They may refuse him miracles or require him to do pennances.
16-20	Acceptably devout	The character is treated normally by priests and supernatural forces.
21-25	Well known at temples	Priests will treat the character well.
26-29	Pious	Miracles always work on the character. He is lucky when doing the god's work.
30	Saintly	The gods listen when the character speaks. Demons fear him.

THE BEST OF THE BEST



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Aquatic campaigns are rare in the AD&D game. This series expounds some of the problems associated with the environment and offers some solutions for players and DMs alike.

Underwater Adventures in AD&D
by Peter Blanchard

BENEATH THE WAVES

Part Two: Developing Civilisations

Working out a basis for underwater civilisations is an intriguing prospect due to the greater difficulties imposed by the environment. The physical limitations for races have already been covered in *Part One*, and for this instalment, some of the problems and solutions for general living will be examined.

Back to Basics

The development of civilisation will only occur in societies in which there is a division of labour, with agriculture being the prime factor in allowing such divisions. Certain species such as the sahuagin may well have taken a different route, but they are the exception rather than the rule. The kinds of agriculture adopted by aquatic species are important as is their comparison to techniques used by land-based civilisations. Generally, however, there is a wider range available to aquatic civilisations; they will tend to be more animal-based than crop-based due to the lack of suitable crop plants. The four main categories are as follows:

1. Fish culture. The rearing and harvesting of fish and fast swimming creatures such as squid.

2. Shellfish culture. The rearing and harvesting of shellfish and other slow-moving and sessile bottom-dwellers.

3. Plankton harvesting. More of a form of hunting, although the water conditions could be deliberately improved to encourage the growth of plankton.

4. Seaweed growing. Probably the most difficult – it requires a certain level of knowledge.

All of the above have a common problem: the collection of small, delicate living things from the water without damaging them. With plankton, for instance, once they are harvested, they need to be kept alive as long as possible since death is quickly followed by decomposition. Even with seaweed, its two-stage life cycle creates sufficient problems for prospective farmers.

Advanced filtration technology is likely to develop quite quickly with underwater civilisations: it enables particles to be separated from the water and thus aids the collection of crops. An extreme example is the 'whale-ship' which, like the creature it is named after, filters plankton (or similar items) from the water. Extending its field of use means that besides collecting food, it could collect 'seeds' for the next set of crops.

Not all races will be dependent on such rigid social structures and agricultural development. Some races will take to herding fish such as tuna, giving them the equivalent of a plainsman society: with sufficiently large herd beasts, a nomadic barbarian image is possible – and undoubtedly quite frightening if, as a novice underwater adventurer, you are confronted by an aggressive band of fish-riding warriors. Comparing this background to the nomadic people of earth's history, such a society doesn't lend itself to development into a great civilisation, and as such, herding should be regarded as a supplementary activity to an agricultural base.

The sun is an important energy source and ultimately all underwater agriculture is dependent on it. To get the most energy, farms need to be near the surface, something that needs to be borne in mind when designing an underwater society.

Writing

The development of the written word in land-based civilisations was important as a means of communication and distribution of information. For a structured, well-ordered society, such a development is a must and for underwater civilisations we can assume the same. It's interesting to note that most of our world's civilisations had very good systems, any differences lying in the actual details rather than the nature of the written word.

Ink and parchment will not be favoured (for obvious reasons), although it isn't unreasonable to assume that amphibious races would have access to air-locked libraries in which these are practicable materials. Suitable alternatives could include wax pens on waterproof paper – especially if bulk and weight are to be considered. The most common solution will be to scratch writing on a suitable tablet (wax or stone), or, in the case of more permanent records, on pillars and walls. The records of an ancient underwater civilisation should take some time for explorers to unravel.

The Sheltered Environment

A civilised race is going to need somewhere to hide from predators and to keep their possessions from being eaten or stolen by crabs. (Crabs will have a go at anything that appears remotely edible. Some other scavengers are almost as bad.) Caves are a natural first choice but, like their surface counterparts, usually have an occupant already – something like a large eel for instance. Even in large caves the oxygen level can be a problem if they are inhabited by a number of occupants. If the cave doesn't already have natural currents flowing through it, the inhabitants will have to cut small tunnels into the rock to allow the water to flow through. These open tunnels are weaknesses in defence, however, allowing undesirable creatures to pass along them, or if blocked, cutting the supply of oxygenated water.

Grills and/or filters, providing they are cleaned regularly (by backflushing, for instance), would prevent this to a degree, although cleaning them to remove encrustations would still be important.Scavenging organisms could be included in the system – acting as an unpleasant surprise for any intruder in addition to their more functional uses! Although caves are more convenient in that they are already built, such alterations

would be harder to implement and coupled with the rarity of caves, most established civilisations will have turned to building their own dwellings.

Building structures underwater has several major problems associated with it. Materials are the first – with no direct counterpart of wood being available this leaves stone or coral as the primary ones. Dwellings engineered from seaweed, creating a 'living' city, are fanciful but not beyond the possibilities of a developing culture. Moving coral and stone for building is relatively easy – air-filled buoyancy floats being used to counter the weight of the stone. Fitting the blocks together calls for a special cement, ordinary mortar being subject to speedy erosion by the underwater environment. 'Drystone' buildings are a means of getting round this, given skilled artisans, with arches and domes being the predominant structures since they distribute the stresses evenly throughout the structure. (Removing one stone from such a structure can have disastrous consequences.) Domes will feature greatly in the architecture of underwater cities for reasons of strength, although they are far from perfect for allowing good water circulation.

Cutting the rock required for these structures is the greatest problem for, as with using weapons, it is impossible to get any great force behind a blow. Since it is the swinging motion of the hammer that is the problem, short, powerful linear strokes would be used: a technique which could be adapted to mechanisation. Alternatively, air-locked quarries might be constructed – a huge dome filled with air covering the work face and therefore allowing easy working conditions for races adapted to both environments. Other than using hammer and chisel, a saw would be useful for cutting soft rocks: the easy handling characteristics of rocks such as limestone (as opposed to granite) making them common building materials. Certain sea creatures could also be harnessed to cut rock – those that produce powerful acids or that have powerful teeth.

Once constructed, the buildings face the same problems that caves do – namely adequate circulation of oxygen-bearing water. It's best to think of such a system as being like a huge air-conditioning network, with mechanical or magical pumps forcing the water through the system. As an alternative to pumping water through an underwater complex, air streams could be fed to each room, oxygenating the water directly (like an aquarium air-stone). Such a technique will again require a pumping system which creates a weakness in defences, but has the added advantage in that creating purely air-filled chambers is possible. Stronger domes are required for such chambers if the air is to be kept at a comfortable one atmosphere pressure. Especially large domes may need to be supported by powerful magics.

Metal and Magic

Processing raw materials such as metal-bearing ores is out of the question for all but the most advanced of underwater groups. Although the raw materials may be available, great quantities of heat are required to refine them: although technically possible, a vast complex of air-filled domes, pipes and furnaces would be needed to ensure a viable operation. The great heat and dry atmosphere that would build up may make such an area intolerable to some aquatic races: those that persist in following this course may well be forced to use slave labour. For those of you who enjoy a technological underwater society, the complexities of producing non-corrodible metals will be a challenge.

The energy requirements of all such schemes ensure the dominance of magic-using classes: geothermal energy, although available, in an untrustworthy source, and the ability of magic-users to conjure great energy spells will give them a high social standing as a result. Magical devices will generally make life more comfortable for underwater living: many can be operated by a simple spell such as *push*. Once the characters discover this fact, they could well spend ages casting spells at every mysterious object they come across.

Those races that abandon the idea of technological society may well stick to trading: with the availability of pearl-bearing oysters, there are a number of interesting plots that can be woven into trading between surface world merchants and those from the depths. Either way, metal is going to be a scarce and precious commodity.

Aquatic magic should have different characteristics to that of terrestrial magic: only two elements predominate (water and earth) in the oceans, as opposed to the four above the surface. The restrictions in the *DMG* are useful, but a more liberal interpretation of spells, redesigning them for the different environment would be more useful. Spells with an air/fire aspect to them won't work underwater on the whole, but used in the right circumstances, even something like *fireball* shouldn't be ruled out. Aquatic spellcasters, however, will rarely have such spells (unless they are involved in metal production, etc, or venture on to land frequently). Spellcasters receiving their spells by divine means may well experience a number of unpleasant surprises underwater.

Consider a terrestrial cleric who worships Girru (the Babylonian god of fire); such a cleric would receive something akin to a power cut when he ventured into the depths, being temporarily deprived of divine aid since the environment he is in is totally alien to his deity. Those gods connected with nature might be unable to help their clerics if the watery surroundings were judged to be discontinuous with their powers.

Scrolls, spell books and spell ingredients will need to be protected against the rigous of the watery environment. Certain spells, whose effects and nature indicate that they will work underwater, might not work due to the nature of the spell ingredients. Casting *sleep*, for instance, could prove difficult due to the fine or living components required: an alternative to sand, petals or a cricket might be required to give the same effect – a pinch of fine metal flakes might be considered an acceptable substitute (floating in the water to form a spreading cloud, like the sand would in the air). Aquatic and amphibious spell-casters would know these variations and would have possession of spell books with the altered ingredients – this could cause interesting problems if the spells from these are attempted on land! The DM can have quite a bit of fun deciding the different effects of watery magic in the other environments.

Casting spells underwater is fraught with difficulties. If the caster is using a water-breathing spell or potion, they will be unable to speak (for reasons mentioned in *Part One*) and will therefore be limited in the number of spells they can use. *Airy water* is a useful spell to get round this but does need to be cast before you enter the water! Scrolls to be used underwater will need to be specially prepared: something a DM can charge the characters for. Taking potions underwater also needs some forethought – a pill or tablet form would prevent the problem of seawater mixing with potions.

The most useful magic item to have underwater is a *Helm of Underwater Action* – a fun device that allows the wearer to do pretty well everything underwater and still be alright afterwards. If equipped with special vibrating membranes, the wearer will then be able to hear sounds in the water and speak to aquatic creatures: if one such item exists in an underwater party, give it to the diplomat! Effects of other magic items underwater may be changed – the DM should use his common sense before surprising his players. □

Next Issue: Creatures from the Depths

In Open Box, *science fiction and fantasy games and rulebooks currently in the shops are reviewed by independent authorities.*

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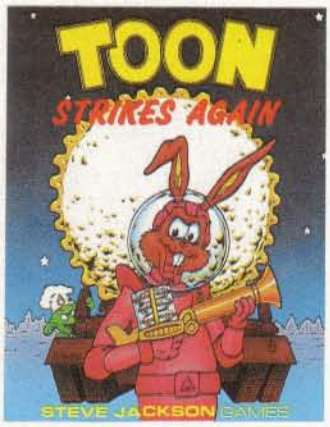
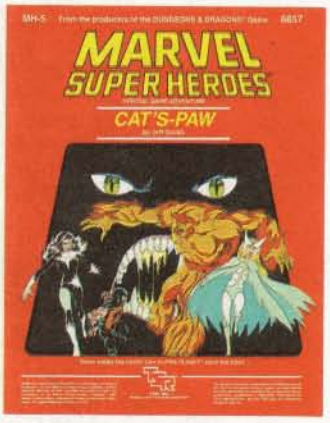
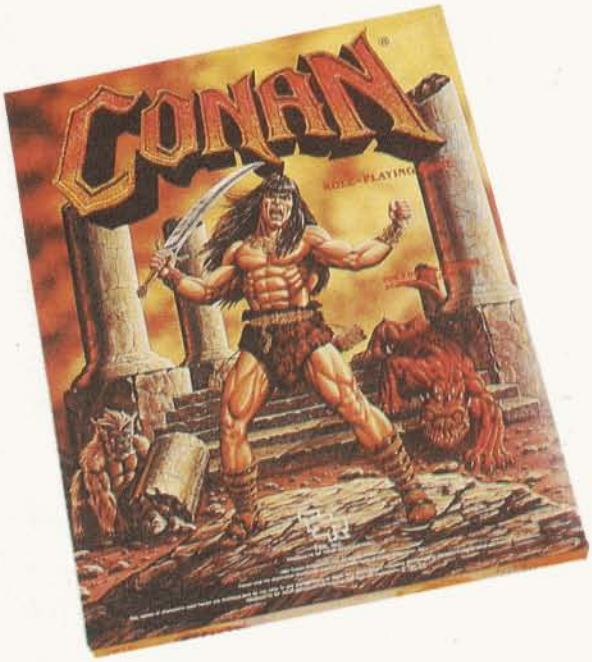






MSHP-1 Secret Wars **£2.95**
MH-4 Lone Wolves **£2.95**
MH-5 Cat's-Paw **£2.95**
RPG Scenarios
TSR Inc

These three new products from *TSR* add to the expanding range available for *Marvel Super Heroes*.

Secret Wars is a campaign package, detailing the main events and characters of the well-known comic series. For those unfamiliar with this mega-adventure, the first episode begins with the destruction of an entire galaxy and the construction of a planet made of lumps of some of the destroyed worlds. A creature called the *Beyonder* has built this jigsaw structure (and, incidentally, committed genocide on a scale which makes *Galactus* look like a small-timer) in order to determine the exact nature of the war between Superheroes and villains. For this reason he captures a random selection of heroes and villains, mostly from Earth, and promises to give the victors 'their hearts' desire'. Why the *Beyonder* doesn't just use a telescope and watch Earth without interfering is never made clear.

The pack contains a sixteen-page 'adventure' book outlining the main events and detailing Karma awards for various actions, a sixteen-page 'roster' booklet listing 33 heroes, villains, and 'don't knows', a large double-sided map, and a useful table of Superhero and supervillain characteristics and powers. This table is printed inside the cover, and is a much more useful referees' shield than the official *TSR* publication. It contains every character in the campaign, including a few whose statistics aren't reprinted in the roster because they can be found in the basic game.

Although this pack is an essential source for anyone who wants to run a campaign based on 'Secret Wars', or wants the statistics of a host of useful characters, there are inevitably a few flaws. While reading the roster I discovered that *Cyclops'* popularity is only 5 (very low for a long-established Superhero), while *Galactus* is on popularity 0. This doesn't really reflect the total fear *Galactus* should inspire, but the system presumably fails to include negative numbers. Similarly, *Thor* only has a Karma rating of 76, compared to 89 for the *Molecule Man*, who is the all-time wimp of supervillainhood.

A more basic flaw in this package is the inability of players to earn Karma, except by combat, or make any use of their secret identities. Some characters automatically lose Karma for each day of the campaign, since they are worried about their jobs or loved ones. However, this lack of personal development is a common disadvantage of such mega-adventurers. Excellent art, black and white reprints of the magazine illustrations, make this a good buy.

Lone Wolves is apparently designed for just the opposite effect; it isn't a mega-adventure, and the heroes won't save the world or universe, but every episode crawls with chances to make contacts, learn more about the underworld, and perform feats of deduction and detection. The scenario pits *Daredevil*, the *Heroes for Hire*, and *Black Widow* against an odd assortment of criminals. A loose association of supervillains is active in New York, annoying the *Kingpin of Crime* and threatening the *Heroes for Hire* agency's client. The exact motives for the odd series of crimes are fairly enigmatic and, even after re-reading the adventure twice, a little unconvincing. However, the slightly chaotic overall effect does reflect the fairly peculiar attitudes of supervillains. With a slightly tighter plot this would be an extremely enjoyable scenario; as it is, it can still be the basis for an excellent adventure, but the referee should consider altering a few details.

Cat's-Paw, by Jeff Grubb, is an adventure for *Alpha Flight*, the Canadian Superhero team. The pack includes a sixteen-page adventure, character cards for *Alpha Flight*, a large map sheet, and the usual heroes statistics inside the covers. The plot involves an attempt to sabotage the James Bay hydroelectric project, off Hudson Bay. Complications include a genuine haunted house which has been taken over as a supervillain lair, android copies of *The Incredible Hulk*, various criminal organisations, a mysterious force capable of releasing latent mutant powers, and an extremely gross monster which has been manipulating the supervillains to arrange its own release. Any resemblance to the Cthulhu Mythos is, of course, purely coincidental.

This is probably my favourite adventure for this game to date, since it's a lot more coherent than most previous offerings and seems to have been written with significant traces of humour.

	MSHP-1	MH-4	MH-5
Overall:	7	6	6

Marcus L Rowland

TOON STRIKES AGAIN
RPG Supplement
Steve Jackson Games **£5.50**

Not content with just releasing the excellent cartoon RPG *Toon, Steve Jackson Games* have quickly followed it with a supplement, showing that not all minority RPGs are ignored by their manufacturers. *Toon* is so different from most RPG games, that a lot of players and Animators have difficulty coming to grips with it, and thus *SJG* offer some very handy tips for the novice player and GM attempting to run *Toon*. Considering that these start with 'Forget everything you know about roleplaying', and end with 'When you can't make something up, cheat', it is obvious that *Toon* is not intended to be taken seriously, and the supplement reflects this humour.

Apart from the advice on playing, and some new objects based on cartoon ideas, there are also four scenarios – two shorts, and two feature length cartoons. Each of these is clearly laid out, with all the participating NPCs fully detailed and described, each event detailed, and guidelines suggested for the Animator on how to react to the player's actions. They range from Fast Food Fracas, which is merely an excuse to throw food at anyone and everyone, to Mars Needs Creampuffs, a desperate tale of the players' battle to prevent a Martian baker destroying Earth!

This supplement is very well laid-out, contains some good material, and

should provide some very entertaining games, yet I wonder if it is really necessary. A lot of the appeal of *Toon* lies in creating your own characters and situations, and just bouncing ideas off each other. No scenario in *Toon* really needs to be planned, and often they are much more enjoyable when they are totally spontaneous!

However, if you do enjoy playing *Toon*, and find yourself short of ideas (though there are enough cartoons around to supply them!), you'll find that *Toon Strikes Again* can supply them. What is more, four scenarios for under £6 is good value for money in these days of highly priced modules. All in all, if you already play *Toon*, and enjoy it, you probably don't need this supplement; but if you'd like to play *Toon*, but can't figure out where to start, then this could be just what you are looking for.

Production:	**7**	**Ease of Use:**	**7**
Usefulness:	**6**	**Value:**	**7**
Overall:	**8**		**Stephen Kyle**

CONAN
Role-Playing Game
TSR Inc **£9.95**

'Crom's Teeth', muttered Conan, 'they've had me doing some daft things in my life: Barbarian, Reaver, Slayer, Conqueror, Comic Book, *AD&D* Module, and now a Role-Playing Game. Mayhap 'tis something to help Arnie Schwarzenegger with his acting.' In far off, serpent infested Stygia, Thoth Amon looked up from his crystal ball and smiled malevolently: this time he'd ruin the Cimmerian's reputation for good.

Verily, 'tis true, from the mystic shores of Lake Geneva comes another TM'd RPG. Conan, I suppose, is a big enough name to deserve his own game despite the fact that *TSR* already produce the biggest selling fantasy RPG. Besides, it gives them a chance to get things right this time. To start with it is simple. Taking a leaf out of *Marvel Super Heroes* it has just about everything boiled down to a single, colour-coded Resolution Table. If there is anything that isn't covered then the GM is encouraged to wing it. What rules there are encourage role-playing and atmosphere; for example, it is impossible to become any good as a sorcerer without acquiring all of the unpleasant habits for which Hyborian magicians were known and feared. And the rulebooks actively promote role-playing wherever possible, encouraging the players to see their characters' lives as a story and providing a fair wealth of background for a Hyborian campaign. Just about everything that, in my view, is wrong with *AD&D* has been put right for *Conan*. But . . .

The editing is absolutely appalling.

The game looks as if it was flung together in two days flat. Not, I hasten to point out, because of the quality of materials which, with one exception, is up to the usual high *TSR* standard, but because of the vast number of simple errors that even a few hours proof-reading could have caught and put right. There is a table on page 13 where the typesetting errors leap off the page and grab you by the throat. On page 2 the section telling you how to roll dice is wrong. I get the impression that there were quite a few bugs in the systems as well because there is a 4 page 'Reference Sheet' included which makes several significant changes to the rules. 'Last minute errata sheet' might have been more appropriate.

We can add to this sorry tale some errors of presentation. The rules are very badly set out and explained. They start talking about modifiers to combat damage three pages before they tell you how damage is calculated in the first place. You don't find out that you have to roll Luck Points for your character until the Experience section, 18 pages after the end of Character Generation. Also someone thought it might be nice to present the Hyborian background material as a set of long lost academic notes, so the neatly typed information is covered in spidery, handwritten comments, ink smudges and poor line drawings. It is quite the most ugly thing *TSR* have ever produced.

It's a great shame. With a bit of care it could have been a very good product. Most of the errors are essentially cosmetic and even with them I still prefer it to *AD&D*. Hopefully *TSR* will produce a second edition – after they've tightened up on their quality control.

Complexity:	**4**	**Value:**	**6**
Ease of Use:	**4**	**Production:**	**7**
Overall:	**7**		**Pete Tamlyn**

CHILL: BLACK MORN MANOR
Boardgame
Pacesetter, Inc **£17.95**

Black Morn Manor is a boardgame based on *Pacesetter's Chill* rolegame, designed for 2-6 players ages 12 to adult. Players each control one of the sample characters from the rolegame (although there are no characteristics, skills or whatever – only the characters' names are used) and use them to explore the evil estate of Black Morn, in which some foul Master of Evil currently resides. The only other connection with the *Chill* game is the presence of several of its monsters in the Manor. The game comes in an extremely presentable box, and the components are competently produced. There is no fixed board – this is built up from a set of 48 titles as play progresses, meaning that no two games will be alike.

I found the most fascinating aspect of the game to be the way victory conditions are handled. All but one of the players begin the game as Envoys, intrepid explorers investigating the Manor with a view to destroying the Master of the Estate. They don't know which one of the various Masters provided in the game actually controls the Manor, and must discover this if they are to find the means of ridding the world of him. Each Master is vulnerable to one item (out of 10) in one location in the Manor. If an Envoy succeeds in killing the Master, then all of the Envoys have jointly won the game. The other player, however, begins the game as a Minion of the Master. A Minion is an undead explorer, whose goal is to escape the Manor by stealing the Influence Item for his particular Master, and taking it to the Gate of the Manor. If a Minion succeeds in this, then he wins. The interest is provided by the fact that it is possible to switch alignment. Minions may be cured, in which case they revert to being Envoys. If an Envoy ever loses all his Willpower then he will become a Minion.

The game utilises a deck of event cards which the starting Minion will tailor to the particular Master. Hence, experienced players will learn to deduce the type of Master from the mix of events. Cards are acquired by progressing through the manor and its estate. Each title has a number which determines whether a card (or, in the case of Envoys, a point of Willpower) will be lost or gained. Characters must roll a die upon moving on to a title – if an Envoy rolls greater than or equal or the number then he will gain a point of Willpower (unless he is on a Lawn tile, in which case he picks up a card) – if a Minion rolls less than or equal to the number then he will pick a card. Characters may move up to three tiles, so long as each roll against the tile number is successful. This quite neatly makes an Envoy's progress in the Manor (where tile numbers are high) quite slow, while Minions have trouble moving quickly in the grounds (where tile numbers tend to be low).

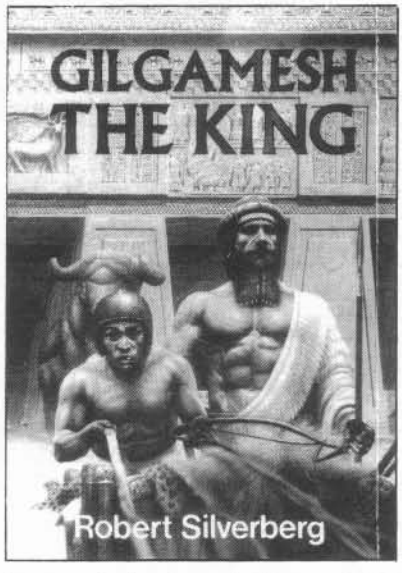
Combat between Envoys and Minions is conducted by totalling the Envoy's Willpower plus bonuses (from cards, items, etc) plus a die roll, and comparing it to the Minion's die roll, plus bonuses, plus the tile number. An Envoy who loses combat will forfeit two points of Willpower, and any winner may steal his opponent's item and move him three tiles away.

My main criticism of the game is that the rules are skimpy (only four sides long) and ambiguous in places. A little more explanation, with examples, would have been particularly useful. Still, the game involves a fair measure of strategy, particularly in the placing of tiles. Good players will always plan for the possibility that they may unexpectedly switch alignment in the near future, and must balance the appeal of a solo-victory as a Minion with the advantages of co-operation that can make the Envoy's joint win a little more likely.

Complexity:	**4**	**Playability:**	**6**
Production:	**8**	**Skill:**	**7**
Value:	**5**	**Overall:**	**8**
			Paul Mason

Critical Mass *is a regular fantasy and science fiction book review column, written by Dave Langford.*

INTO THE ABYSS



As I write I'm staring at the jacket of *The Third Millennium: A History of the World AD 2000-3000* by Brian Stableford and me [*Sidgwick & Jackson* 224pp £12.95]. This sports a hologram – a cunning ploy to make you buy it and take it outdoors, the image being invisible in bookshop lighting. The original hologram showed a nautilus shell, which everybody loved, especially the other publishers who'd already bagged the same one for *their* books. The hasty replacement shows, for some ungodly reason, two acorns. Sunday supplement photographers have taken surreal pictures of the authors, who drew the line at posing in a tree. We still haven't seen copies of the finished book, only the blurb, memory of which causes us to wake up screaming on alternate nights. Such is the writer's life . . .

Lucky Robert Silverberg, who, having reached the top via decades of work and millions of words, can write what he wants. This time it's *Gilgamesh the King* [*Gollancz* 320pp £9.95], a straight historical novel about the 'real' warrior-king Gilgamesh (*floreat* 2500BC), with nods towards the more mythical *Epic of Gilgamesh*. Long-term readers will remember *Critical Mass'* review of the Bible, which pointed out that all that Flood stuff had been done in the *Epic* a thousand years previously . . . Silverberg's version is laudable, essential reading for Sumerian role-players, but his realistic approach weakens (I think) the theme of immortality. Compare his amazing fantasy *The Book of Skulls*.

An even better historical novel has gone unnoticed, author and publisher being obscure: *The Arabian Nightmare* by Robert Irwin [*Dedalus Ltd* (9 St Stephens Tce, London SW8 1DJ) 253pp £2.95]. The setting is Cairo in 1486, nothing else being certain in the labyrinth of dreams sinking into dreams like quicksand. By the time I'd finished my notes were pretty incoherent: 'If Borges and Dick had got together to update *The Arabian Nights* as a horror novel . . . ' It is a dream without awakening (says the blurb), a flight without escape, a tale without end. I liked it a lot.

Barbara Hambly's *The Walls of Air* [*Unicorn* 314pp £2.50] continues the somewhat derivative *Time of the Dark*. Again there are literary glitches: I wondered what a 'spatchcocked landscape' might look like, until the dictionary revealed to my delight that 'spatchcock' is also a verb meaning to interpolate words into a story, especially inappropriate ones. And, just as the wizard Ingold Inglorion reeked of Gandalf in book 1, so the stench of Saruman's treachery fills book 2. Nothing's truly original, though (both Tolkien's and Hambly's betrayals are dramatizations of Nietzche's 'If you look into the abyss, the abyss will look back into you'), and Hambly is now making much better use of routine materials. Her wizard's character fills out as he reacts to suffering with a singular lack of nobility; the rotten old Bishop with her anti-magic doctrines becomes more sympathetic and may even be in the right; staggering revelations about magic, technology and the enemy Dark are promised for book 3. Will Hambly deliver? Fingers crossed . . .

Keith Roberts delivers novels far too infrequently, but here is *Kiteworld* [*Gollancz* 288pp £8.85], a cycle of linked stories like *Pavane*. The technological level is higher, with photography, internal combustion and Geiger counters, the land is similarly Church-dominated. Its man-carrying kites fly at the borders as a hoped defence against legendary 'Demons' which are plainly missiles: kite technology is related in obsessive detail without ever being in the foreground, which is occupied by all too human people having love affairs or crises of faith. The less tolerant of the Churches (which Roberts condemns not openly but by showing you the needless guilt and suffering of innocents) is getting tougher as faith in the kites dwindles: things are clearly falling apart, which doesn't stop two of the episodes being quite funny. Superlative stuff, even if the deus-ex-machina happy ending is a bit jarring.

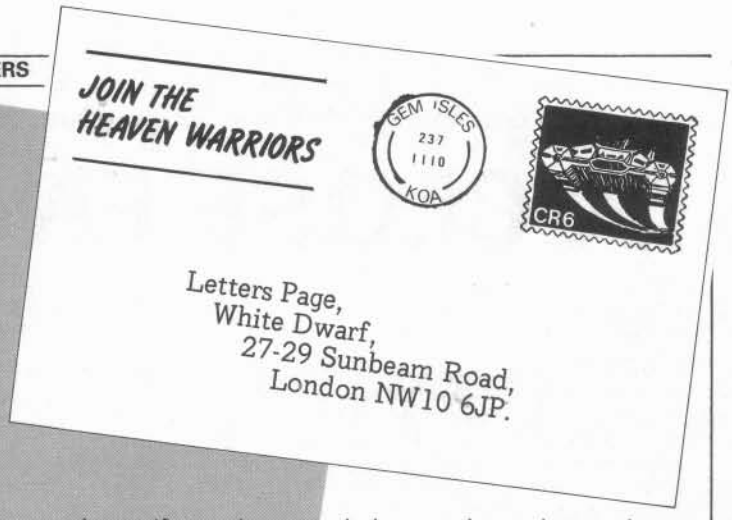
The ineffable Piers Anthony continues his 'Bio of a Space Tyrant' in *Mercenary* [*Granada* 415pp £2.50], whose foreword contains a hilarious warning that hero Hope Hubris is ever so much more cunning and competent than may appear from the book. Certainly he doesn't seem a likely candidate for Tyrant of Jupiter, with his habitual air of slack-jawed incomprehension whenever the conversation turns to strategy, protocol, politics or sex. Nevertheless he survives the terrible training course of the Jovian Navy (including compulsory brothel drill, I kid you not) and sets out with a 'Magnificent Seven' style task force to rid the spaceways of piracy. Parts of this are quite sensible, but are balanced by dottiness like the space-battle which – for reasons known only to Anthony – echoes the Mongol invasion of Hungary so faithfully as to neglect the fact that space has three dimensions . . . Amusing nonsense, but definitely nonsense.

Robert Sheckley's *Dramocles* [*NEL* 204pp £2.25] is intentionally amusing nonsense, with a loopy plot about King Dramocles of Glorm trying to fulfil his unknown Destiny by obeying mysterious notes he's forgotten having sent himself. In case this fails to remind you of something, there's an extra clue on the cover – a plug from Douglas Adams. Like Adams, Sheckley can do brilliantly funny one-liners, but hasn't lately shone at novel length. *Dramocles* has hilarious scenes, like the completely irrelevant one in which minor characters try to gain narrative security by establishing a sub-plot of their own; but overall it reads as though Sheckley was desperately making it up as he went along. Pretty good by some standards; insubstantial by Sheckley's own.

There's meatier entertainment in *The Artificial Kid* by Bruce Sterling [*Penguin* 245pp £2.50], which is crowded with interesting (if implausible) stuff. The Kid's business is videotaped real-life violence; everyone's fond of improbable dialogue; there's revolution, flight, cloning, returns from the dead, unlikely coincidences, even unlikelier biology, personality swaps, and to cap it all the splendidly daft Chemical Analogue Theory of the body politic. Without being exactly convincing, it's lavishly exuberant in the way SF used to be and literate in the way it wasn't.

For the way things were, see old-timer Edmond Hamilton's *Starwolf* trilogy [*Hamlyn* 'Venture 05' 456pp £2.50], slam-bang space opera written in 1967-8 but with the authentic 1940s ring. 'Who are these crazy people, anyway, who explode worlds as a weapon?' Pulp SF writers, that's who.

In brief: *Top Science Fiction* ed Josh Pachter [*Dent* 340pp £2.95] is a fine collection for any SF neophyte, disarming criticism by letting the authors choose their own best stories. (I think at least half of them are wrong, but that's just me.) Recommended. *The Sentinel* [*Granada* 299pp £2.95] is a lavish, large-print packaging of 8 familiar Arthur C Clarke stories plus introductions and a 4-page film outline ('The Songs of Distant Earth'): nice to own, but check the contents against your other Clarke collections before buying . . . *The Face of Chaos* ed Robert Asprin and Lynn Abbey [*Penguin* 205pp £1.95]: yet another outbreak of Thieves' World: people who like books like this will like this book, though personally I think the scenario is looking shopworn . . . Terry Brooks's *The Wishsong of Shannara* [*Futura* 499pp £4.95] concludes the trilogy of an author who, unlike Tolkien and Hambly, can take the most powerfully magical fantasy archetypes and with a single touch of his style transform them into rotting hulks of cardboard. I reeled back in awe as the book slipped from my nerveless fingers. There are secrets of the universe with which reviewers should not meddle: they abandon the effort and go to the pub instead. □



Dear *WD*,

As a *Call of Cthulhu* keeper I'm delighted to see the increasing coverage this excellent game is getting in *WD*. The nature of the articles you have included are of some concern, however, as it is very evident that people are gradually slipping away from the original concept of the game.

The recent *Haunters of the Dark* typifies this. While I'm not disputing in any way the quality of Graeme Davis' excellent article, I feel that this type of material does not lend itself to *CoC* as it was originally intended to be. You appear to be reducing what was a game based upon the works of Lovecraft down to a semi-*Ghostbusters* level.

'Standard' occult and paranormal investigations might be fine once in a while, but the scenarios that are far more worthwhile and enjoyable are those drawn heavily from Lovecraft. There is little enough good campaign material in the gaming magazines as it is, and may I echo the view of Paul Weatherly (*WD67*) that what is badly needed is material consisting of good campaign ideas, plots and backgrounds, leaving the referee to tailor the fine details to the needs of his players and campaign.

The Horse of the Invisible looks great on paper, but this kind of thing just doesn't work in play. Invisible spectral horses? I mean, come off it guys, it's hard enough to create an atmosphere of mystery and suspense without the players and referee being unable to take the scenario seriously long enough to stop laughing! I dare say this type of scenario would work if used as a starting adventure, but when your players have been to R'lyeh and back . . .

Can we please get back to the original *CoC* background and Mythos-based material more in keeping with the nature of the game?

Till R'lyeh rises again,
John English, Birmingham.

Dear *WD*,

Egad! Where were the rivers of praise for the article by Mike Lewis about role-playing (an interesting departure from the usual fare served up by the Role-Playing Games Monthly)? (*There were a number last issue. –Ed.*) Apart from making seasoned gamers think (I hope), this article did more to explain the games and their spirit than the whole of Marcus Rowland's mega-series for the beginner.

An unhealthy obsession with rules appears to have been developing – a situation that has been revealed in many of your 'bitchy *Letters Page* debates'. Consider the recent one concerning whether or not an eighth level fighter should be allowed to build a stronghold. In a disturbing letter, Chris Maltman cheerfully claims that he alone has the full and intimate knowledge of the rules system, thus allowing himself to pronounce judgement. One thing escapes him; his knowledge of the rules stretches only as far as the game he runs.

You could argue the stronghold issue for months, and to add my own two pen'north, I would like to point out that if a character has reached ninth level the proper way, he will have learnt a great deal on the way and this will vary depending on his own experience. If a character wants to run a stronghold he can draw on this experience to get the knowledge to run it. This fellow builds his stronghold because he was capable of doing so, not just because a rule said so.

Anyway, who says you don't chop chunks out of letters? (*We do . . . –Ed.*)

Yours,
Nigel Steel, Upminster.

Dear *WD*,

Some of the points I hoped to make in my review of *Warhammer II* (*WD66*) must have been removed during editing. I think these points are important.

The new rules are a great improvement, particularly in the realms of consistency and completeness. However, role-playing rules are sadly lacking, and the new system seems to be designed around a single campaign setting to some extent, rather than the campaign around the system.

Yours sincerely,
Robert Alcock, Leamington Spa.

Dear *WD*,

I am one of an interminable multitude who feel *AD&D* related columns such as *Fiend Factory* are long overdue for retirement. (And don't reply obstinately about changes – over six months ago you announced that you would open the department's doors to other games, though has this been done? Now the tenacious Albie Fiore is no longer at *FF's* helm, maybe something will happen.)

Your magazine proclaims to be 'The Fantasy Role-Playing Games Monthly'. Systems with unending lists of monsters merely allow players to exercise their die-rolling hand as they hack their way through a scenario, and not exercise their mind, as role-playing should. Role-playing should be a verbal interaction between player and GM in which that player develops his character's personality and abilities, and, above all, enjoys the game. Hack and slay is very boring (except in cases such as *Warhammer* and *Reaper*). At least the game I play, *RuneQuest*, makes the game interesting and enjoyable without execrably conceeding to the necessity for myriad races and magic items.

On a more serious note, I implore you, do not turn your magazine into another *Dragon*, a vehicle for countless monsters destined to be butchered. Bear this in mind. How about turning *Fiend Factory* into a column for scenario ideas, traps, tips, etc. A column of this sort is long overdue. It is your duty to encourage interesting, thoughtful and intelligent articles on how individual GMs can improve their scenarios and campaigns, not just to provide us with endless fodder on which to blunt out swords. Don't you think the former to be far the better?

Yours until a hobbit becomes editor,
Darren Bennet, London.

Dear *WD*,

I was enraged to read the letter from Toby Borgeest (*WD66*) in which he was indirectly saying that games such as *Call of Cthulhu, Golden Heroes, Middle-earth* and *Warhammer* are 'insignificantly obscure games'. This is trash. *AD&D* is an excellent game, but too much would spoil the character of the *Dwarf* as a multi-game magazine. Surely there is enough *AD&D* material contained in its pages to satisfy him? Games such as *CoC, Golden Heroes* and *MERP* are excellent alternatives with a wide appeal otherwise they would no doubt have been removed from the magazine. The only reason I get the magazine is that I play the games covered by the *Dwarf*. A magazine which covered only the 'giant' RPGs would be very boring and no doubt be unpopular amongst many role-players. Surely you'll keep it as it is with adequate *AD&D* coverage as well as regular coverage of the other popular RPGs and keep *Dwarf* fans happy.

Yours,
James Kirkham, Halifax.

Dear *WD*,

I would like to reply to Darren Hair's letter, which was printed in *White Dwarf 66*. Older gamers, like myself, are fully aware that children, like Mr Hair, do play role-playing games. We wish you wouldn't. It's the existence of gamers like you which allows games manufacturers to flood the market with childish games at rip-off prices. Role-playing games have been fighting against the image of triviality for years, and it is precisely material such as *Fighting Fantasy* gamebooks which encourage this image. Let us not have such material creeping into the ancient and highly respectable *White Dwarf*, in the form of scenarios like *Dark Usurper* and *Castle of Lost Souls*.

Finally, a quick plea. Don't, whatever you do, get rid of Dave Langford. His *Critical Mass* is the most amusing and informative part of the magazine, and his occasional ventures into fantasy fiction have a masterly satirical quality. Keep up the good work Dave!.

Yours,
George Stepanek, Stockport.

Nasty . . . –Ed.

RuneRites *is a bimonthly column for* RuneQuest *players, edited by Dave Morris.*

CLOSE ENCOUNTERS

by Ian Marsh

It is a fact that animals just do not measure up realistically against men in most of the role-playing combat systems around. Seeking to modify the rules to correct this, our illustrious Assistant Ed has also developed a neat solution to the handling characteristics question. Briefly stated, this is the principle that a spear is all very well for holding off a brigand given plenty of space, but if he manages to get within a few feet of you then his dagger ought *to prove more useful.*

Generally I do not approve of additions to the RQ *combat rules, feeling them to be sufficiently complex already. However, these rules of Ian's not only deal with a very crucial shortcoming in the rules as they stand, but they are also very elegant and require minimal record-keeping. If* RQ3 *had focussed more on topics like this, instead of muddying the field with Fatigue Points and what-have-you, it might have been worth the price tag! –DM*

RuneRites in *WD56* covered one method of handling awkward combat situations where the handling characteristics of the individual weapons is important. Although this dealt with the problem by affecting attack and parry chances, there is an alternative which is easier on bookkeeping and uses Strike Ranks as a basis: the system originally developed from my dissatisfaction with the treatment wild animals suffered at the hands of adventurers.

The problem revolves around 'weapon' length: a large weapon deserves its low SR given sufficient handling space and a distant opponent, but should suffer once an attacker breaks through the wielder's guard. To reflect this, two SR figures for each weapon can be used – one for 'distant' and one for 'close' combat. Distant SRs are exactly the same as the current SRs in *RQ2* – they apply when combatants first engage and remain in effect whilst either of them holds the other off. Close combat SRs come into play once a defender's guard has been broken through and the attacker is inside the effective distance required for easy handling of the weapon: both attacker and defender become subject to the new SRs (qv).

Close combat SRs are figured on length of weapon, just as normal SRs are. Obviously a short weapon is going to be of most use in a brawling situation and pikes, spears, etc, are not going to be particularly useful. The Close Combat Strike Ranks (CCSR) are figured as in *Table 1*.

TABLE 1

Length of Weapon	CCSR
0–0.4m	0
0.4–0.6m	1
0.6–1.0m	2
1.0–1.5m	3
1.5m +	4

Table 2 gives the CCSRs for all standard hand-to-hand weapons in *RQ2*. The lengths in *Table 1* are deliberately vague and not all weapons will obey the rules; whether a weapon falls into one category or another is up to the GM – but don't be too strict.

TABLE 2

Weapon	CCSR
Hatchet, all natural attacks*, dagger, singlestick.	0
Light mace, shortsword, sickle.	1
Battle axe, grain flail, war flail, war hammer, war pick, heavy mace, quarterstaff, morning star flail, short spear (2H), bastard sword (1H), broadsword, scimitar.	2
Great axe, rhomphia, great hammer, maul, rapier, short spear (1H), long spear (2H), bastard sword (2H).	3
Pole axe, military flail, pike, long spear (1H), lance, greatsword.	4

*Includes fist, grapple, butt, kick, claw, etc.

Obvious differences include the quarterstaff and spears, both of which have peculiarities taking them outside the system. Firstly, for the quarterstaff, I would suggest that its normal SR be changed to 2 rather than 0 since the full length would be rarely used (otherwise it's all too easy to grab the weapon and disarm the wielder); similarly its length is less of a disadvantage in 'close' combat (after all, I'm sure that every hero envisages themselves grappling with some staff-armed villain in a test of strength). One-handed spears will be exceptionally awkward to handle close to, but two-handed spears are easier to shorten grip on and to control. Desperate spear owners without secondary weapons might well like to consider using their spear as a staff . . .

Having decided the new SRs, the criteria for when CCSRs come into effect need to be resolved. Rather than having several distance bands, we can say that if a character defends himself successfully against a foe at distance then distant SRs remain in force. A successful attack should therefore be judged as sufficient to deter a foe from approaching closer although ruthless GMs may like to rule that a successful attack *and* parry are required (this will make it very tough on low ability characters, however). This has particular relevance to spear-wielders against animals – by holding the beast off so that it is unable to attack efficiently; once it is through and past the spear it's time to pray!

Who has the initiative depends rather on the results of combat. If one combatant fails to defend himself then his opponent can choose to close or remain distant; if he closes then both must have one round using CCSRs. If both fail then they involuntarily become subject to CCSRs. To break off and try and get distance again can be decided on DEX resistance rolls (pit opposing dexterities against each other) – if both combatants want to reach distant range again then there shouldn't be any problem – let them do it.

Notation on the character sheets is also easy – just separate the two SRs by a line with the distant (normal) SR first (adjusting CCSR as normal by adding base SR). For example: shortsword SR 8/6 for an adventurer with a base SR of 5.

Handling natural attacks from animals can also be changed markedly from the current system. The multiple attacks at the same SR can be abandoned and instead beasts can have as many attacks as their SR permits. At distance this will usually be one at best: the disadvantage of claws and teeth is quite clear and a half-competent spearman should be able to hold off a wolf or tiger (at least until help arrives!). (*Maybe a wolf – but I'd put my money on the tiger anyday! – DM.*) Once through, given the size and speed of predatory animals, and using CCSR most beasts should be more than capable of delivering their attacks – and very quickly! Generous GMs may allow *any* long weapon (not just spears) to keep wild animals at bay, but as a general rule, impaling weapons of at least 1.2m in length should be required to keep them in the distant category, other weapons allowing a strike at distant SR before the animal gets close.

Finally, the predatory animals (big cats, etc) should be allowed a run and spring attack if they have room to run up. Use the system for wolfbrothers on knockdown where the chance of success is the animal's DEX ×5 minus the defender's Defence as a percentage [(DEX×5–Def)%]. The animal attempting this attack should have a minimum run-up of half its movement allowance and the attack occurs at base SR (giving the defender a chance to kill it before being mauled): the beast will automatically be on CCSR if the attack succeeds. □

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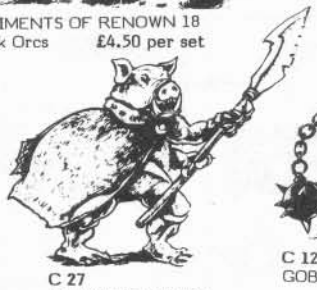

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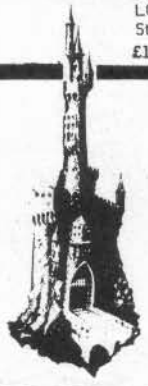

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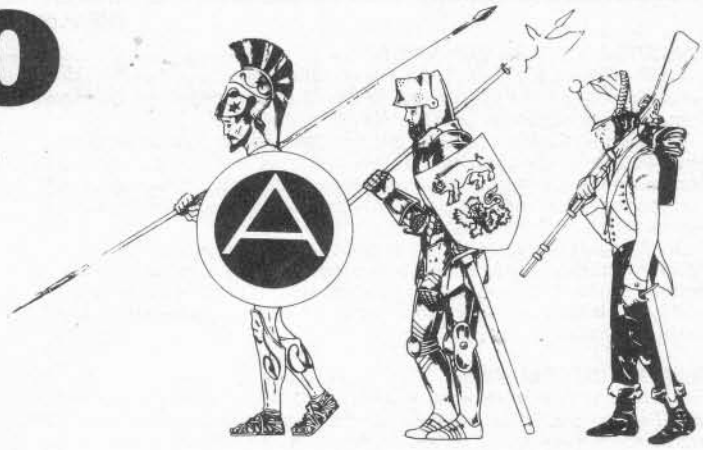

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INVESTIGATORS' INFORMATION
It is a Wednesday in July, 1923. For months there have been vague rumours of witchcraft in Surrey. At first they were ignored, but now the press has begun to take an interest in the affair.

The owner of a disreputable but popular weekly newspaper has hired you to investigate, and you've spent the last few days trying to find some hard facts. Local papers initially forwarded the stories to London, but their reporters can only produce hearsay and gossip. It seems that it may be a rustic hoax.

On the third day of your investigation you are leaving The Bull's Head in Guildford after a mediocre lunch, when you notice a passing Bentley tourer. Nothing seems strange at first, until you notice one oddity. It's a hot day, but the three men in the car are all wearing black coats and hats . . .

KEEPER'S INFORMATION
The men in the car are are more Investigators, Orthodox Jewish scholars. The coats and hats are their normal outdoor costume. Their leader has found a manuscript which implies that something related to the Cthulhu mythos may be located near the village of Wood Common, a few miles to the east. The scholars are staying in an old mill near the village, using it as a base for reasearch and sorties around the area. They have heard the rumours, and are alert for cult activity.

If the Investigators follow the Bentley the scholars will soon notice the pursuit, and attempt to shake the tail. They will also take precautions against attack.

There is a forgotten mythos site near the village, in the grounds of the mill. It contains an artifact which has a slight connection with the witchcraft story, since it can cause birth defects and has given rise to vague rumours of a curse on the area.

THE CHASE
It is assumed that the Investigators own a car, and decide to follow the Bentley. The numberplate is covered in dust and illegible. A Drive Automobile roll is needed to crank start the Investigators' car, and the driver must make a succession of rolls when the occupants of the Bentley try to shake them off along the winding country roads. This should be continued until a roll is failed, at which point the referee may announce that the Investigator's car has skidded into a ditch. It will take 3d4 minutes to extricate the car, and if the Investigators continue they will find that the village of Wood Common happens to lie around the next corner. The Bentley has vanished . . .

WOOD COMMON (Map 1)
This village was founded in 1450AD, but has no claims to fame. It is simply a convenient junction of lanes and roads linking various farms and smallholdings. The village is bordered by woods. The principal landmark of the area is Leith Hill (965 feet), three miles to the east, and the village is at the base of its slope, so that the ground rises slightly north-east of the road. Several features of the village may interest Investigators:

The village smithy (**1**) will undertake car repairs and sells petrol. The smith is Harry Barnes, a former RFC mechanic (rank Corporal), who is bored with village life and might be interested in a more adventurous career if someone attempts to recruit him by an Oratory roll.

Harry Barnes: English, Christian (CE), age 29, Blacksmith. Str:15; Con:18; Siz:8; Int:14; Pow:11; Dex:15; App:9; Edu:8; San:55; HP:13.
Skills: Read/Write French 10%, Speak French 32%, First Aid 60%, Zoology 10%, Listen 55%, Spot Hidden 35%, Track 20%, Drive Automobile 35%, Electrical Repair 30%, Mechanical Repair 50%, Operate Tractor 30%, Operate Lathe 40%, Pilot Aircraft 15%, Camouflage 20%, Move Quietly 35%, Sing 15%, Climb 60%, Ride 20%, Rifle 25%, Shotgun 40%. All unlisted skills are at standard minimums.
Equipment: Smith's tools, mechanic's tools, single barrel 20-gauge shotgun, cartridges.

When the investigators pass the smithy, Barnes is busy shoeing a cart horse. He knows where the Jewish group is based (although he will call them 'furriners') and, if asked, will suggest that the investigators ask someone in the pub for exact directions to the mill.

The village has two shops (**2**,**3**) selling groceries and hardware. Shop **2** is also an off-licence and shop **3** is the post office and telephone exchange. The only buildings in the area with telephones are the vicarage, the police station and this shop. The main Guildford to Brighton telephone line runs down the main road and all the village telephone lines join it. A Spot Hidden roll is needed to notice the poles – they are such a familiar sight that they tend to be ignored.

Both shops are run by women, wives of farm workers. Anyone entering either shop will find that it holds d4+1 female customers and d4+2 children. [Spot Hidden: One child in the first shop entered has a slight deformity, such as a hare-lip or webbed fingers.] All the adults in both shops known that the 'furriners' have rented the old mill, but an Oratory roll must be made to extract this information or directions to the mill.

The village police station, a cottage (**4**), is unoccupied, since the constable is out on patrol on his bicycle. He will return in the evening. The cottage is firmly locked and holds nothing significant:

John Craddock: English, Christian (Baptist), age 47, Police Constable and amateur astronomer. Str:13; Con:11; Siz:12; Int:9; Pow:7; Dex:12; App:9; Edu:11; San:35; HP:11.
Skills: Astronomy 25%, Law 35%, Listen 35%, Psychology 15%, Spot Hidden 40%, Track 10%, Drive Automobile 30%, Ride Bicycle 75%, Truncheon 45%, Shotgun 40%, Fists 55%. All unlisted skills are at standard minimums
Equipment: Bicycle, truncheon (nightstick), 2 pairs handcuffs, whistle, notebook, pencil, astronomical telescope, books, etc (in cottage).

Craddock knows where the Jewish team are based (also their names) but will want to know why the team require this information. He will be suspicious of any Fast Talk attempts, and will arrest anyone who tries to bribe him.

The village church (**5**) is a mediocre neo-Gothic Victorian edifice, its main point of interest being the War Memorial in its churchyard, commemorating the deaths of 12 villagers in various military units. [Spot Hidden: A suprisingly high proportion of graves are of young and newborn children.]

The church grounds overlook the village green and cricket pitch, including a small pavilion (**6**), holding normal sporting junk. [Spot Hidden: A scythe is stored on pegs on one of the rafters.]

The social centre of the village is 'The Peacock' (**7**), a 17th century tavern, opening hours 11.00am-3.00pm, 5.30pm-10.00pm. There are several guest bedrooms available at moderate rates, all small and uncomfortable. The landlord is Abel Peters, a disabled ex-serviceman, aided by his wife Doris. There are usually 2d4+1 customers. Attempts to question Peters are futile since he is both shell-shocked (SAN 8) and deaf. If given any severe shock he will lapse into a catatonic trance lasting 2d4 hours. His wife is equally unhelpful, since she does most of the work of running the pub and is too busy to gossip. Attempts to question customers must be prefaced by the purchase of d3 drinks, followed by a Fast Talk roll. The table below contains possible answers to questions like 'Does much happen round here?', with an answer rolled for each successful questioning attempt. If a more specific question is asked, such as 'Is there much witchcraft around here?' the table should still be consulted but any result which does not relate to the question should be ignored. All replies will be punctuated by typical rural comments such as 'Arr, this warm weather gives a man a powerful thirst'. Roll d20:

1	A:	Strange rituals are performed on Leith Hill, and the tower there is haunted.
2-8	B:	Some 'furriners' have rented the old water mill. No details of numbers, nationality, etc.
9	C:	As B, but the person questioned believes there are d3+1 occupants who are probably (d20): 1-4 Germans, 5-7 Russians, 8-11 Jews, 12-15 Londoners, 7-18 Anarchists, 19+ Escaped convicts.
10-11	D:	A two-headed dog was born last week but died later. There have always been a lot of freaks round here, it's probably caused by the chalky water . . .
12-14	E:	The village pond is a Zeppelin bomb crater.
15-17	F:	The beer in this pub is sometimes watered.
18-19	G:	There's been a lot of poaching lately.
20	H:	As A, but the rumour includes human sacrifices.

Rumours A and H are completely untrue, based on village gossip following a bonfire on Leith Hill last summer. Rumour D is true but the reason suggested is wrong. Rumours E, F, and G are true but irrelevant.

South-west of the village green are the vicarage (**9**), a crumbling Georgian structure, and Appleby Farm (**10**), a small establishment specialising in honey, pigs, and poultry. The vicar, the Reverend Langford, has no interests except religion (Christian, 75% knowledge), the church restoration fund, and bridge. His only skills are 75% Read/Write Latin and 85% Oratory (when soliciting contributions). He is an amiable eccentric with little knowledge of village life and no interest in gossip. The vicarage holds nothing relevant to the situation.

Thomas Appleby, the owner of Appleby Farm, is another ex-serviceman, who lost a leg on the Somme. He has the same information as the blacksmith.

Across the main road is a lane leading to Bairds Farm (**11**), Edwards Farm (**12**), and Youngs Plantation (**13**).

Bairds Farm has a small herd of cattle, grazed on fields south of the village by day and returned to the farm at night. The herd consists of 23 cows and 2 bulls, the bulls penned in the north-east corner of the farm. This farm's dogs have recently produced a two-headed puppy, and the owner will show its pickled corpse to visitors if tipped (minimum 3d). A cow was recently stolen from this farm, and the farmer is alert for trespassers at night; he has a 12-gauge double-barrelled shotgun and employs two live-in farmhands armed with pitchforks: Damage 1d8+1, Base 15%, Break 10, Cost 15s, impales. Both farmhands have 30% pitchfork skill.

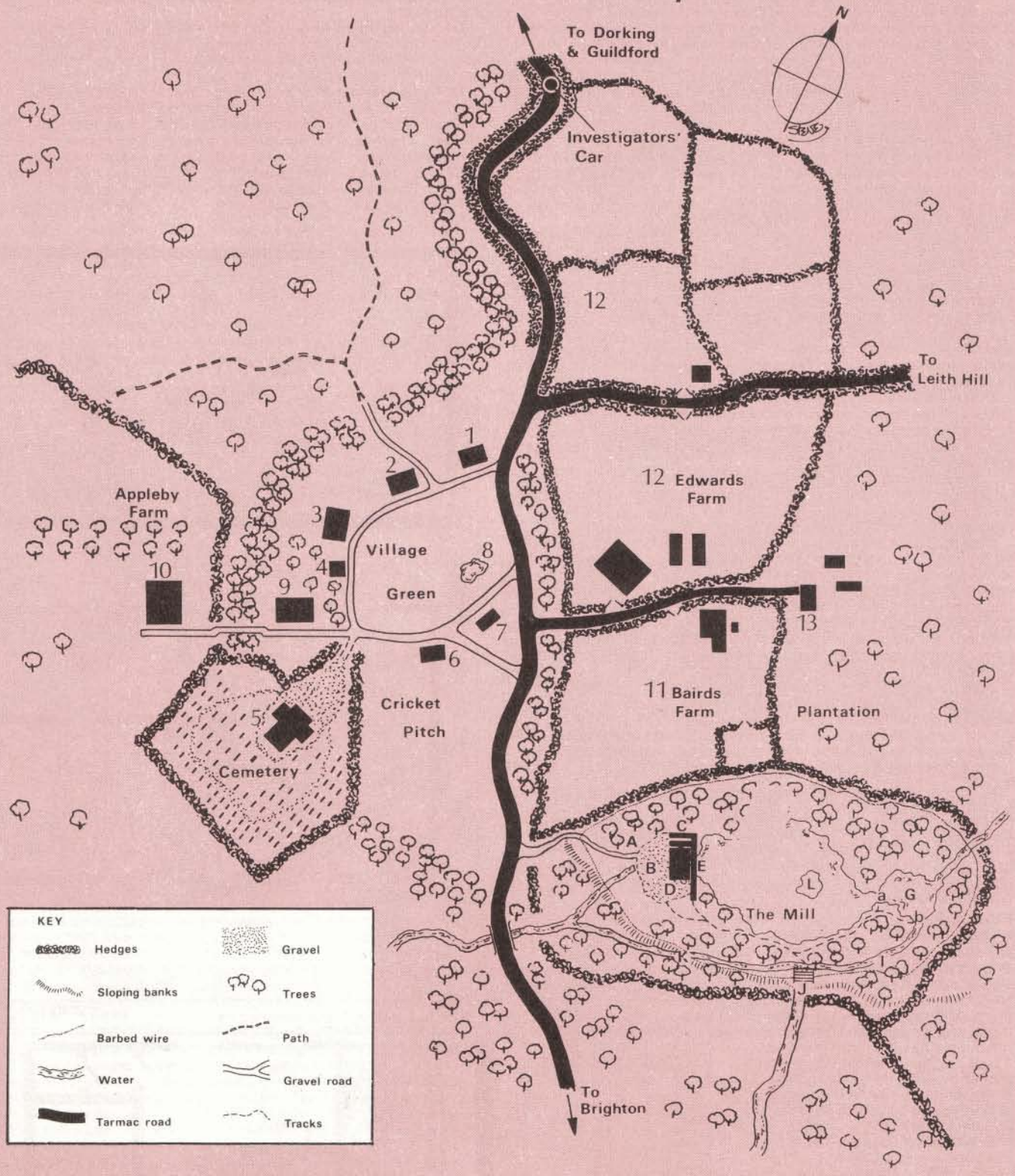
Edwards Farm produces vegetables, sheep, pigs, and apples. This farm has also suffered poaching losses and four dogs roam the fields at night. Roll d4 per field, a result of 1 indicates 1-2 dogs in a field. The owner and his four sons are also armed, as Bairds Farm above.

Youngs Plantation is an estate stretching north and east of the village. The sheds marked contain a workshop, stables, and a timber store. By day there are d6 workers in and around the buildings and 2d6 workers on other parts of the estate; at night there is a single watchman, armed with a truncheon used with 55% skill. These buildings hold axes, saws, climbing equipment, and other useful items. Most of the workers are villagers and can give information from the above table if approached correctly.

North-west of the village is another lane leading to Leith Hill. Players

THE SURREY ENIGMA

A Call of Cthulhu Scenario for 3-5 Characters by Marcus L Rowland



may wish to visit the tower there at some point during the scenario, although it has no true relevance to events.

LEITH HILL

The tower on Leith Hill is a gaunt narrow stone structure, approached by road and a gravel track. Several signs show that it is a listed monument and map reference point. By day the tower is open, tended by a local farmer's daughter, and visitors can pay 1d to climb to the roof. By night it is locked. If questioned, the girl will deny any supernatural history – the tower was built by an 18th century eccentric, to make the hill more than 1000 feet tall. She has no knowledge of any rituals performed there. [Spot Hidden: North of the tower are faint scorch marks from a bonfire. If the girl is questioned she will state that these were left by a group of children (four with a dog called Timmy) who camped there last year and had a bonfire. This story is true, and the sight of the fire caused the rumour of ceremonies at the tower.

If players decide that the tower is a false trail they should be allowed an Idea roll. If successful, someone will think of drawing a rough sketch map of the village before the light fades.

Optional encounter: Characters who belive that the tower has supernatural significance should meet the children, back in Surrey for another holiday and planning another camp by the tower. All four chil-

dren have Spot Hidden 75%, and will regard any odd behaviour or foreign accent as evidence of criminal intent. Their reaction may be to report such behaviour to the police, or to follow the Investigators themselves.

THE OLD MILL (Map 2)
The mill stands on land owned by Youngs Plantation and is surrounded by its woods. Originally a timber mill, the pool has now been stocked with trout and the mill is leased as a fishing lodge. A barbed wire fence marks the boundary between the woods and mill grounds, and anyone breaching it must make a successful Dodge roll to avoid 1-2 points injury. Frequent notice boards warn that trespassers will be prosecuted. The normal approach is a gravelled track (**A**) ending in a locked gate to the mill yard (**B**), which holds the mill wheel (**C**) and building (**D**). The Bentley is parked by the mill. Behind the mill is a 15' high stone wall (**E**) retaining an earth bank and the mill pond. The wheel is supplied by a stream (**F**) running into a pool (**G**) and via sluices (**a,b**) into the mill pond (**H**) and into a secondary stream (**I**) which drains excess water. Part of the stream descends stone steps (**J**) to a side stream while the rest runs down an 8' waterfall (**K**) and round to merge with the outflow from the mill. There is a small muddy island (**L**) with a few stunted trees to the side of the pond.

The stream banks are covered with nettles and thorns. If anyone crosses them without protection they will take 1-2 points of damage and, if not wearing gloves, lose 1-3 DEX for 2-8 hours. The main pond (**H**) is 2-4 feet deep with a firm clay bottom [Spot Hidden: All the fish in the pond have slight deformities, ranging from elongated fins to missing gill covers, extra eyes, and the like.], The feeder pool (**G**) is 5' deep with a deep mud bottom. Anyone wading this pool must overcome STR12 or sink 6" per round. The stone steps (**J**) are slippery but easily climbed at the sides. Trees and bushes around the pond reduce visibility to 2d8 feet, except over the pond and in the mill yard.

The mill is a 2-storey building (with loft) whose lower floor is built of stone and the upper floors of bricks and timber. The old water wheel adjoins the building, fed by a slow trickle of water which drains into a culvert and down to the stream. Left of the wheel is a rail-less stone staircase to the pool wall.

In the following description it is assumed that the mill's occupants returned at least two hours before the arrival of the Investigators, and spent some time preparing to resist attack. Unusually fast Investigators may reach the mill before the occupants are ready.

If the Investigators approach the mill openly and try to make peaceful contact it is possible that the groups can co-operate. Any attack or sneak approach will be treated as hostile. The Jewish group do not wish to involve the police, but will signal for help in the face of a determined assault; it should be remembered that gunshots will be heard from the village. In a tense situation there is a 50% chance that a member of the Jewish group will say something to reveal the true situation; for example, after escorting trespassers off the premises one might say 'Do you think they were cultists?' to another. Investigators should be given a normal chance of hearing such remarks, but the referee should not give them extra emphasis. The group's religion is indicated by the fact that they all wear hats or caps at all times, will avoid combat, driving, and other physical activity from sunset on Friday to sunset on Saturday, and will refuse to eat outside the mill (where they have their own plates and utensils and a supply of kosher foods).

To deter an assault from the rear the pool wall is now covered with small round stones, so that anyone walking along it must make a Spot Hidden object roll to avoid stepping on one, or make a Dodge roll to avoid falling into the pool. All ground-floor windows have been covered with heavy wooden shutters (STR12, absorb 15 points damage before breaking). All outside doors (except those to the old stable (**Q**)) are locked and barred.

Ground Floor
All ceilings are 12' high, of plaster and beam construction. All floors are of stone flagstones.

M. A stone room, originally the saw room of the mill. The wall is pierced by the wheel shaft, carrying a large cogwheel. All other machinery has been removed. There is a pile of firewood in one corner (holding d6+2 harmless mice), and some sacks of potatoes and flour and barrels of paraffin and beer in another.

N. Kitchen. Occupied if alarm has been sounded, by one of the Jewish group, Abraham Stone:

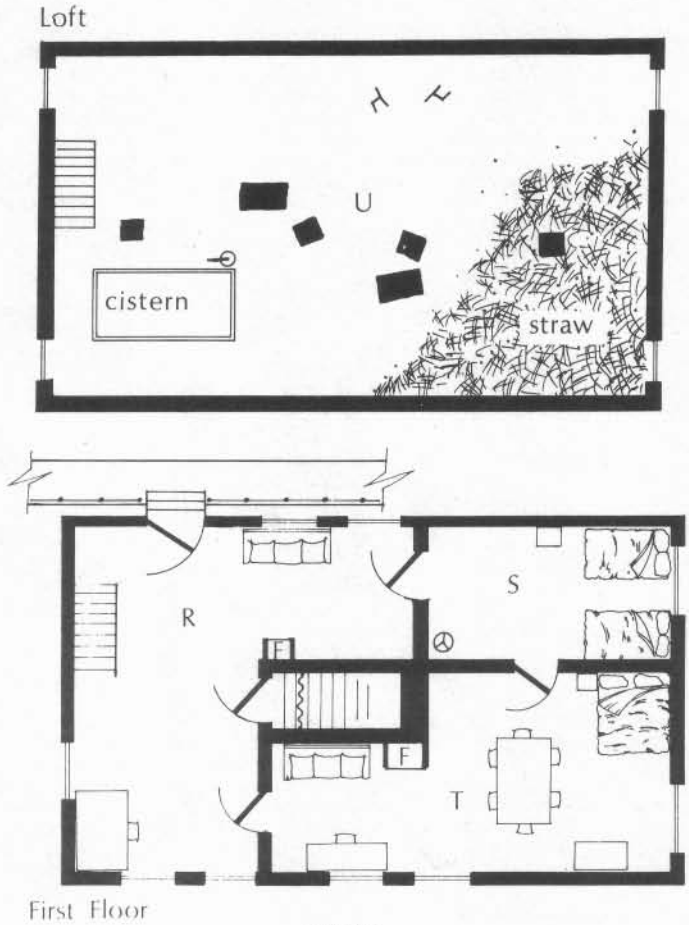
Abraham Stone: English Jew (Orthodox), Rabbinical Student, age 22. Str:9; Con:12; Siz:11; Int:17; Pow:15; Dex:16; App:11; Edu:17; San:66; HP:11.
Skills: Read/Write Latin 30%, Read/Write Hebrew 30%, Read/Write Aramaic 15%, Speak Hebrew 60%, Speak Yiddish 80%, Archaeology 20%, Cthulhu Mythos 5%, Bargain 20%, Debate 35%, Oratory 40%, Sing 25% Pistol 45%. All unlisted skills are at standard minimums.
Equipment: .22 revolver, 24 rounds, cigarettes, lighter, scout knife, pocket editions Talmud, Old Testament (both in Hebrew).

Stone met the other members of the Jewish group at university, and was persuaded to join their fight against the forces of evil. He has not been involved in any incidents, and his mythos knowledge is derived from studies.

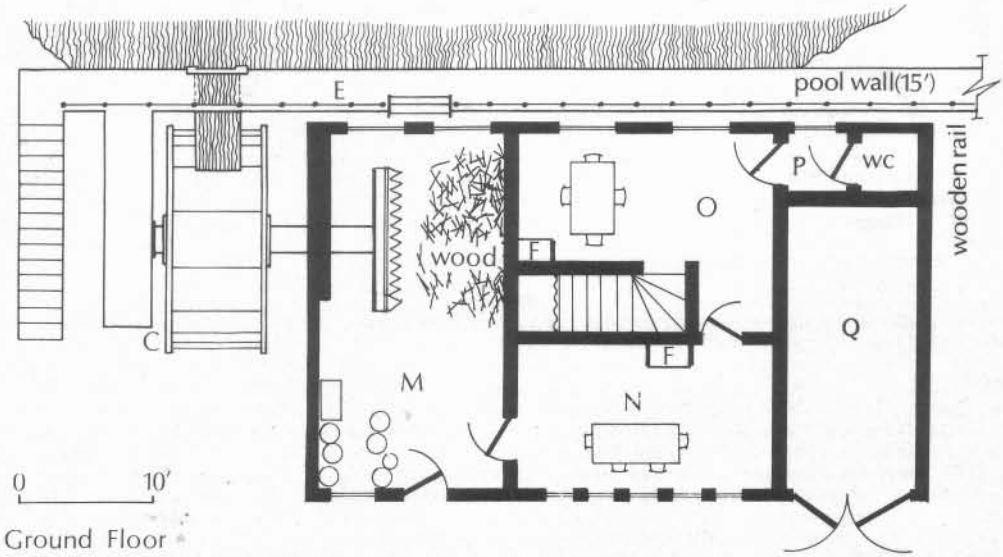
Depending on the time of day, Stone will either be cooking or reading the Bible or Talmud. Equipment to hand includes a cleaver and knives. [Spot Hidden: A packet of kosher flour stands on the table, and is visible through chinks in the shutter.]

O. A poky parlour lit by an oil lamp. The room contains a vast assortment of gimcrack ornaments including fake Wedgwood plates, nodding china dogs, seaside souvenirs, and other fake antiques. [Spot Hidden: There is a real antique alabaster Buddha (value £120) amongst the junk. There is a concealed cupboard under the staircase, its doors covered in wallpaper. The cupboard contains some fungi, which a Botany knowledge roll will reveal to be wet rot.]

P. Corridor to WC and locked outer door. There are 2 brooms, a



MAP 2



spade, and a mop and bucket leaning against the wall, none recently used.

Q. An old stable full of broken furniture, beer crates, rusty buckets and barrels, fishing gear, and rubbish. [Spot Hidden: There is an old punt and pole at the back, covered by pieces of broken wardrobe. It will carry up to 400lb (approximately 180kg) without sinking].

First Floor

All ceilings 8' high, plaster with beams. All floors wooden.

R. An L-shaped room with a locked door leading to the pool wall via a strong railed wooden bridge. The room is ornamented with mediocre oil paintings, a stuffed fox, and an assortment of stuffed birds and fish. A hessian mat, an old horse-hair sofa, and a roll-topped desk are the only furniture. Sitting at the desk (unless summoned elsewhere or asleep) is one of the Jewish investigators, Aaron Rabinowicz:

Aaron Rabinowicz: Palestinian (British Citizen) Jew (Orthodox), Post-Graduate Archaeology student, age 37. Str:14; Con:17; Siz:16; Int:17; Pow:18; Dex:14; App:9; Edu:17; San:55; HP:16.
Skills: Read/Write Hebrew 45%, Speak Hebrew 80%, Speak Polish 40%, Speak Russian 30%, Speak Arabic 25%, Anthropology 50%, Archaeology 55%, Cthulhu Mythos 15%, First Aid 10%, History 40%, Library Use 35%, Linguist 20%, Occult 25%, Listen 55%, Spot Hidden 45%, Track 15%, Drive Automobile 45%, Operate Bulldozer 25%, Camouflage 15%, Rifle 55%, Shotgun 30%. All unlisted skills are at standard minimums.
Spells: *Create gate, Elder Sign.*
Equipment: Short Magazine Lee Enfield Rifle (used as .30-06 bolt action), 100 rounds, bayonet. All stored in gun case in room **S**. Switchblade, 8×40 binoculars.

Rabinowicz is an archaeologist who served with the infantry in the Great War. In 1921 he encountered cultists on a field trip in the Sahara desert, and rescued several Bedouin children from a human sacrifice. He returned to university to learn more about the cultists, and met the Jewish group's leader there.

Rabinowicz is typing a record of the investigation, in English, which gives a full account of their histories and motives. The desk holds stationery, an electric torch (battery life 45 minutes), a pint of vodka, and three rolled-up maps in the wrapping paper of a Guildford bookshop. Two of the maps are modern, one dates from the 17th century. All three are to different scales, making comparisons difficult. [Spot Hidden: if the three are examined together it will be noticed that the early map shows no tower on Leith Hill. A second Spot Hidden roll will show that there used to be an object marked 'Smee's Mound' in the area now occupied by the mill pond].

S. A spartan bedroom, used by Rabinowicz and Stone. [Spot Hidden: A gun case is hidden under a hanging coat.]

T. A larger study and bedroom. Unless disturbed, the room will be occupied by the leader of the Jewish group:

Rabbi Joshua Cohen: British, Jew (Orthodox), Professor of Comparative Religion, Jewish Chaplain of Oxbridge University, age 63. Str:8; Con:7; Siz:7; Int:18; Pow:20; Dex:6; App:16; Edu:20; San:15; HP:7.
Skills: Read/Write Hebrew 90%, Read/Write Aramaic 50%, Read/Write Russian 30%, Speak Hebrew 70%, Speak Russian 45%, Archaeology 60%, Cthulhu Mythos 44%, History 70%, Library Use 60%, Linguist 20%, Occult 65%, Listen 35%, Spot Hidden 30%, Bargain 20%, Debate 60%, Oratory 70%, Sing 45%. All unlisted skills are at standard minimums, except Stealth and Agility which are half normal due to rheumatism.
Spells: *Bind byakhee, bind hunting horror of Nyarlathotep, brew space-mead, powder of Ibn-Ghazi, Elder Sign.*
Equipment: 1 vial of *Powder of Ibn-Ghazi*. Ingredients for space-mead.

Rabbi Cohen is the son of Russian emigrants, and the author of numerous books on Judaism, Jewish and Aramaic history, and archaeology. He is also a caballist, a member of a tiny and virtually extinct sect whose members interpret the Bible and Talmud by an elaborate numerological system. While cataloguing the results of an archaeological expedition he found an obscure Aramaic tablet. He decoded it by caballistic methods, to find a grim warning against the creatures of the Cthulhu mythos. Further research led to situations which pitted him against cults in Europe and the Middle East. Cohen believes that any publicity about the Cthulhu mythos will lure fools into joining the cults, and if the Investigators admit that they represent a newspaper he will try to stop them learning anything, or ask them to swear a vow of secrecy.

Recently Cohen came across a 16th century translation of an Aramaic history book, with several abbreviated marginal notes in 17th century English. One page of the book was apparently copied from another work, and describes a ritual human sacrifice in horrific detail. He is sure that it has some cult significance, but cannot give a definite source. [The passage is from the *Revelations of Glaaki*. It gives +1% Mythos knowledge, −d3 SAN, no spells, and lays the reader open to attack by Y'Golonac. A Cthulhu Mythos roll will not identify the source, but characters who have read the book will instantly recognise it.]

There are four significant marginal notes, successful Read English rolls at −25% are required for each:

1. '. . . village . . . Wood Common . . . ' [Dots are illegible words]
2. 'Beneath the Mount' [Spot Hidden: the last word is 'Mound']
3. 'The amulet of Y . . . '
4. 'They gnawed the bones!'

Cohen read the first and third notes only, and believes that they refer to a mythos site. He has researched the book, and found that is was apparently donated to Oxbridge University library in 1845. Since it is now the university vacation he has recruited his pupils to help investigate the mystery. In the absence of further clues he is translating the passage back into Aramaic, to try to decode it caballistically.

U. A low-ceilinged loft holding a cistern and hand pump used to raise water from the pond, a pile of straw, and two broken chairs. By day there are 25 bats nesting in the loft, leaving at night through a hole left by a loose slate. The tank holds reasonably pure water, and two dead beetles. 3d6+6 mice nest in the straw pile. Nothing significant will be found in a search, but anyone making one must make a Dodge roll over rooms **S** and **T** to avoid falling through rotten boards and taking 2d6 damage.

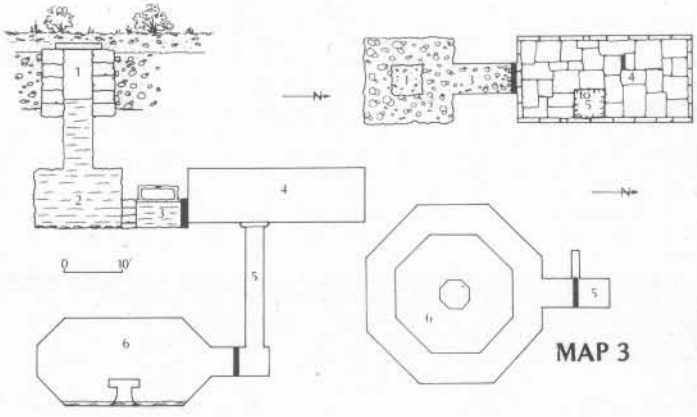
By comparing the maps in **R** and deciphering the manuscript notes it will become apparent that there is something under the island in the mill pond, formerly Smee's Mound. The Jewish group would have reached this conclusion if they had not been distracted by the Investigators' activities.

SMEE'S MOUND (Map 3)

This island is approximately 60' long by 40' wide, rising to a maximum of 4' above the water level, and is covered in low bushes and a few stunted trees. [Spot Hidden: The vegetation shows numerous minor abnormalities, such as withered fruit, twisted stems, etc.]

If some means of detecting magical fields is used, such as *Powder of Ibn-Ghazi*, a series of force lines radiating from a point near the north edge of the island will be seen. Probing this point will reveal a hard surface 8" under the earth; a slab approximately 7' square. This object can also be found by random probing in 1-4 hours.

The slab is 12" thick and weighs more than a ton, and is not built with any form of counter-weighting mechanism. It covers a stone-lined vertical shaft (**1**) dropping 21' to a square chamber (**2**). The lower 12' of the shaft and the chamber below are filled with stagnant muddy water and silt, a total of 2550 cubic feet. Players should be encouraged to work out ways of emptying it, such as bucket chains (1 cubic foot/bucket, STR/3 buckets raised per minute), counter-weighted barrels on ropes and poles (5 cubic feet, same raising rate), or a pump. The



pump in the mill loft can raise STR in cubic feet per minute, and the village blacksmith has all the pipes and tools needed to modify it for the task. Siphoning will not work since the water level in the shaft is below that of the mill pond.

Once the water is removed a 12" layer of silt and mud will remain. Buried in the mud are two human skeletons, four English pennies, the most recent dated 1643, and the remains of an old pickaxe. [Spot Hidden: A 5' high and 3' wide section of the north wall is made of stone blocks, the rest of the chamber has been hewn from solid rock. A trickle of water seeps around the blocks.]

The blocks are close fitting but not cemented, and weigh over 100lb apiece. The chamber beyond is a passage (**3**) leading to a studded bronze door. The passage is filled with water to a depth of 4', the upper foot a stagnant air pocket. If the blocks are removed the water will surge out, covering the floor of both chambers with 12" of water. There is no obvious way of opening the bronze door. [Spot Hidden: A bronze rod protrudes 2" from the W wall 4" before the door. If the rod is pulled out (STR12) a catch is released and a large stone block will fall into the passage, inflicting 3d8 damage and blocking it completely. Another Spot Hidden roll will reveal that three of the door studs can be slid sideways, allowing it to swing into the passage on concealed pivots.]

The chamber beyond the door (**4**) is obviously the scene of some ancient slaughter. The bronze door has withstood the water, and the dry stone floor is covered with smashed bones, many showing the marks of gnawing teeth. [Spot Hidden: Three of the skeletons are intact. Several bronze swords are scattered amongst the debris.]

None of the intact skeletons are significant, but 3d4 rounds after the Investigators enter the room they will be attacked by 7 magically animated skulls:

Characteristic	Average	
STR: 1d6	3-4	Move: 4 (Jump)
CON: N/A	–	Hit Points: 6
SIZ: 2	2	Attack: Bite (DEX×4%), d4+1
POW: 3d6	10-11	Armour: Note
DEX: 1d6+3	6-7	Habitat: Magically generated.

Animated skulls attack by 'jumping', flinging themselves at a victim by rapid jaw movements. On making a successful hit a skull will embed its teeth and automatically hit for an additional 1d3 damage per round until destroyed. Seeing such an attack causes an unavoidable loss of 1 SAN, victims must make a SAN roll or lose another 1d4 SAN. Any Critical Hit or Impale will destroy a skull. Anyone who actually destroys one or more skulls will regain a point of SAN.

The swords on the floor are late Pre-Roman British and have an antique value of £100×3d4. They are extremely brittle (1d4 points) and will almost certainly be destroyed if used in combat.

Under the bones is a loose stone slab, a foot from the east wall. It is 4' square and weighs 300lb, and covers a 3' diameter circular shaft (**5**). There are irregularly shaped niches in the north side of the shaft which can be used as hand and foot holds for a climb, but slippery fungi covering the shaft wall reduce Climbing skill by 5%. The fungi are otherwise harmless.

At the bottom of the shaft is a small square chamber, with a 5' high bronze door in the south wall. The door is a smooth plate with no obvious opening mechanism. [Spot Hidden: Some parallel scratches on the metal surface imply that it slides sideways.]

The final chamber (**6**) is octagonal. The floor and ceiling join the walls by 'faceted' surfaces at 45° to the vertical. All surfaces are made of a seamless white material which reflects light from a myriad of tiny points. If a Geology roll is made it will be recognised as quartz, fused by some unimaginable heat. In the centre of the room is an octagonal basalt slab, 5' across and 18" thick, supported on a 3' high and 3' diameter quartz pillar. Lying on the slab is a human skeleton dressed in fur trousers and a fur cape, with a bronze chest plate, a bronze sword, and several copper bracelets. [Spot Hidden: There is a amulet round the skeleton's neck, almost concealed by the furs.]

The skeleton has been enchanted, and will attack if it is moved or disturbed in any way:

Skeleton: Str:8; Siz:6; Pow:17; Dex:15; 9 hits; sword 60% 1d8+1. See the *Call of Cthulhu* sourcebook for details.

It has been animated by Y'golonac and will attempt to place the amulet round an investigator's neck. The skeleton's sword, bracelets, and breast plate are of early Bronze Age construction but in perfect condition, antique value £100×5d10. The furs will disintegrate if touched. The amulet is made of a triply twisted Möbius strip, inset with three small emeralds and six diamonds of a strange asymmetrical faceted cut. The metal is platinum. As metal and jewels it is worth £1750, but it is also a magical amulet associated with Y'golonac, and has the following properties:

1. The wearer can cast the spell *contact Y'golonac* without normal SAN loss. A human sacrifice is required, as described in the Rabbi's book.

2. The wearer can see invisible objects or fields by looking through the central opening. Y'golonac can override this power at will, suppressing the sight of invisible objects or adding convincing illusions. Examples: the wearer mistakenly suspects a child of being some sort of mythos creature. Y'golonac generates an illusion of seven stalked eyes sprouting from her head. The wearer must roll under 3×INT to avoid being convinced, with a cumulative +5% bonus each time such

an illusion is overcome.

The amulet will perform this function for 21 seconds, then will not do so again for 27 hours.

3. Y'golonac can read the wearer's thoughts.

4. Y'golonac can attack the wearer withot being physically present. However, he is interested in gaining converts, and prefers to try to use his knowledge of wearers to tempt them into joining a cult.

5. The amulet generates a mutating field of 500 yards radius, active once per lunar month. If an embryo is in this area it will be affected, unless a roll under (5× (average CON for species)) is made. The human saving throw is thus 57%. On a saving roll of 95-00 the embryo will die immediately, otherwise it will be deformed. Once an embryo has saved it is safe from the amulet's attack forever. If the amulet is taken to a densely populated area, such as London, there will be an increase in deformed human births 9 months later, and an immediate increase in the number of miscarriages.

None of the effects of the amulet are obvious without magical investigation or experimentation. Anyone who reads a complete copy of the *Revelations of Glaaki* and makes a successful Mythos roll will realise that a similar symbol is described there, with details of its activation and effects.

There is no clue to the crypt's origin, and Investigators should be encouraged to suggest a plausible theory. In fact, it was originally a temple of Y'golonac, whose cultists were killed by a rival tribe. The invaders' shaman cast the spell which animated the skulls, to keep anyone from reactivating the temple, then had it sealed and the entrance buried. In the 17th century a group of German cultists recruited three English members, who knew the approximate location of the tomb and prepared the book for use if the amulet was recovered successfully. However, the cultists did not know of the skull guard, and were beaten off with serious wounds. Two died in the crypt, the third sealed the chamber but died of infected wounds in Guildford several days later. He jotted some notes in the book before he died, but it was stolen and sold for a few coppers after his death. None of the later owners realised the significance of the book, and it was eventually donated to the university with several hundred other books and pamphlets owned by a Guildford doctor.

Further Events

This scenario gives characters a chance to make useful contacts, such as the three Jewish Investigators. The village blacksmith is another useful NPC who might easily become an associate of the Investigators.

The non-magical valuables found in the tomb can be auctioned, but the Jewish group will want fair shares. Such an auction might involve other items of cult significance – see *The Asylum* [*Chaosium*]. Referees should remember that all items found are legally Treasure Trove, and should be be handled by a Coroner. Failure to follow this course might lead to imprisonment.

If anyone actually takes the amulet and starts to wear it they will attract Cultist attention, and may also be visited by Y'golonac himself. This may be be a useful starting point for the next adventure of a campaign.

Britain in the 1920s

Keepers should note that £/s/d rather than the current decimal currency is appropriate to the period, with 20 shillings or 240 pennies to the pound. Prices, etc, can be gauged from the *CoC* rules using an exchange rate of $5 to £1 as a rule of thumb. □

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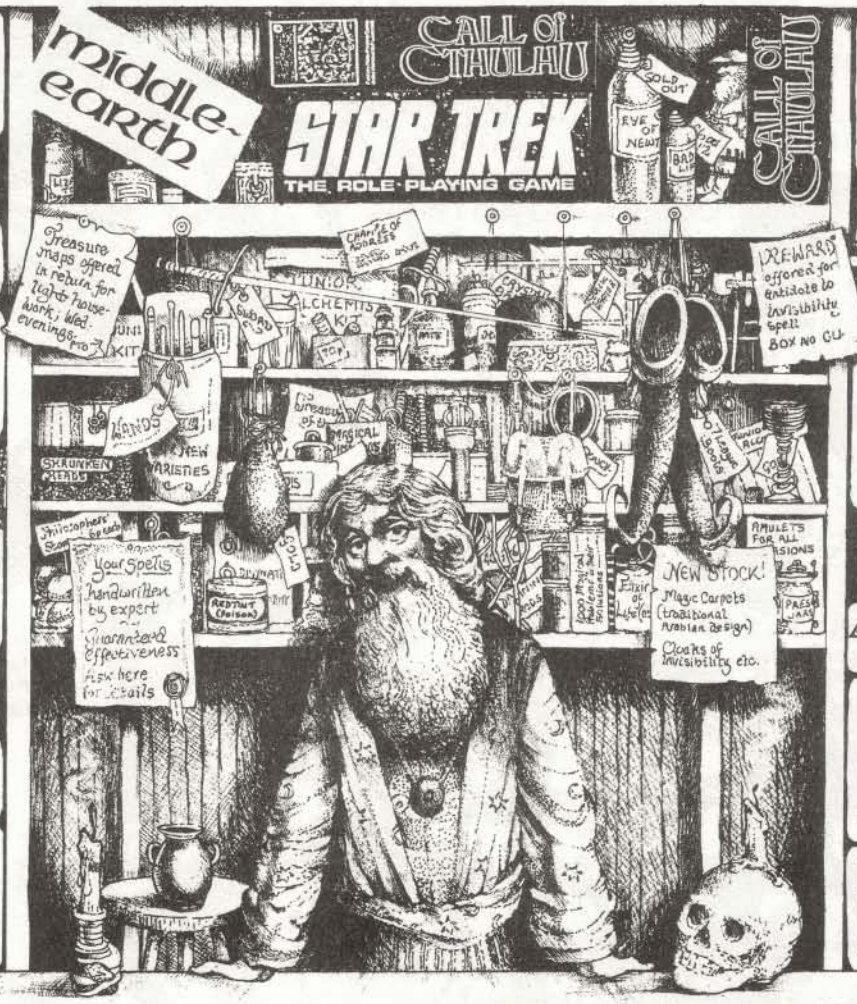

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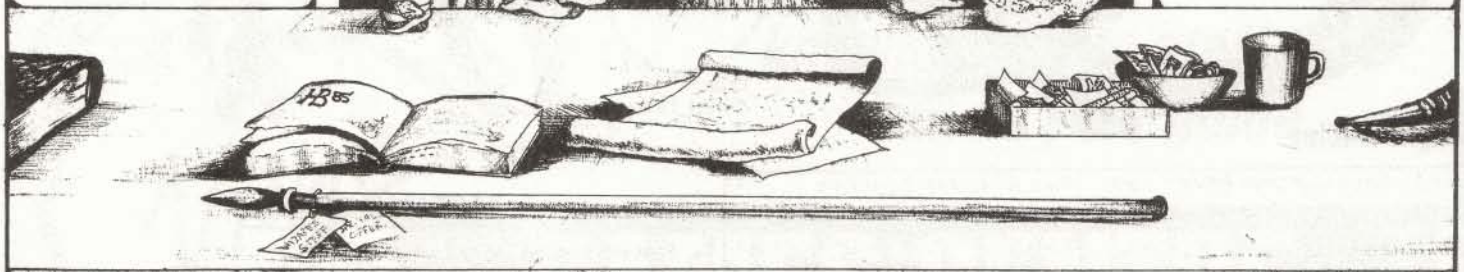

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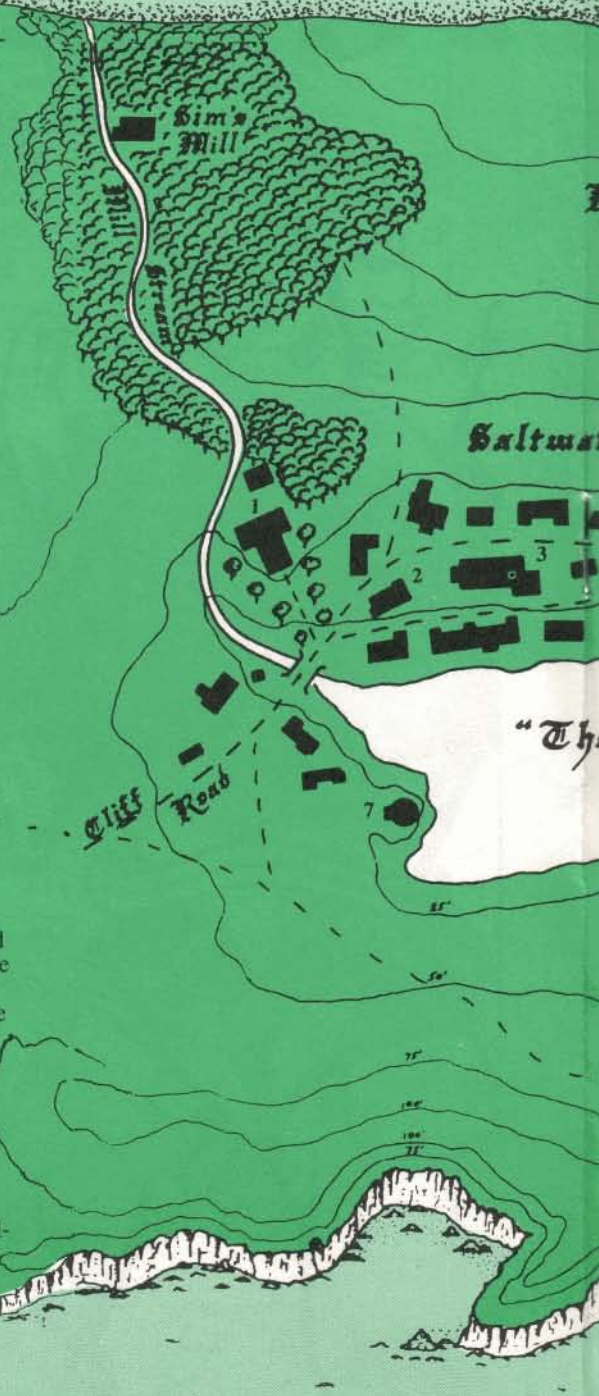


An AD&D scenario for 4-6 characters of levels 5 to 7 by Richard Andrews

DM'S BACKGROUND

666 years ago, the village of Saltwater was freed from the cruel dominance of an evil sea-giant and his cronies by the d'Estrier warlords, who then built their home upon Manor Head, and ruled the area justly. At that time Saltwater Bay stretched right up to the village. Lured in by the light from the Beacon Tower (which the d'Estriers had already seized) the giant was slain in the narrow neck of the bay; the presence of his body, along with natural silting and human labour, produced the Dyke, and the bones still lie beneath. The name 'The Salt' hints at this history, now long forgotten by the villagers.

In the present day, a magic-user and his followers are trying to resurrect the giant. By secretly speading disease throughout Saltwater, they have discredited the local priest, who could not cope with this 'plague'. Posing as benign druids, they have taken control of the area and removed the priest. Now they are tapping the magical power of the ancient stone circle on Manor Head to resurrect the giant.

The DM should decide whether the party arrive at Saltwater by chance, or whether they are sent by some higher power to nip this evil in the bud.

Note that any use of spells to detect evil or magic in the area will reveal a pervasive aura of evil necromantic magic, emanating from the Stones on Manor Head.

TIMESCALE

This chart is designed to give the DM a list of quick references for important dates in the scenario.

666 years ago: The d'Estriers kill the giant, bury its treasure and settle on Manor Head. (The moon was full.)

665 years ago: The narrow neck of Saltwater bay silts up, trapping 'The Salt' behind the Dyke.

333 years ago: Bertram d'Estrier is killed seeking the giant's treasure. (The moon was full.)

1 month ago: 'Plague' breaks out in Saltwater.

13 days ago: Priest and antiquary killed by a mob led by the 'druids' [ie Tambor (the magic-user) and friends].

12 days ago: Tambor finds the eyestone and sets it up on the Beacon Tower to empower the Stones. The giant starts to revivify.

7 days ago: A minor earth-tremor centres on the Dyke, as the giant stirs.

Present day: The party arrives in Saltwater. Bertram's ghost visits them that night. (The moon is waxing.)

Next day: Tambor rides down to the village and tries to drive the party off.

6 days hence: If not before, the giant awakens. (The moon will be full.)

SALTWATER VILLAGE

A prosperous quarrying centre until recently, Saltwater is now shunned because of an outburst of plague there. Anyone approaching the village will pass several perfect stone statues of peasants, scattered across the fields as though in flight. (These are rebellious peasants who become victims of the necromancer's pet gorgons.)

Saltwater is now a dingy place of pestilence and rats abound (the party has a 10% chance per day there of being attacked by 3-18 giant rats [*MM*]; AC7; 1-4HP; bite for 1-3 damage, 5% chance of disease). Most of the population is suffering from a contagious disease. This disease is indicated by salty encrustations on the skin, which takes on the pallor of a drowned corpse. All victims are reduced to minimum strength and hit points (as the third level clerical spell *cure disease*, reversed, which the 'druids' are using to cause this outbreak) and are overcome with a morbid lethargy. The DM should allow players 5% chance per point of their intelligence to realise that these people are not actually zombies – although they certainly look and smell like them.

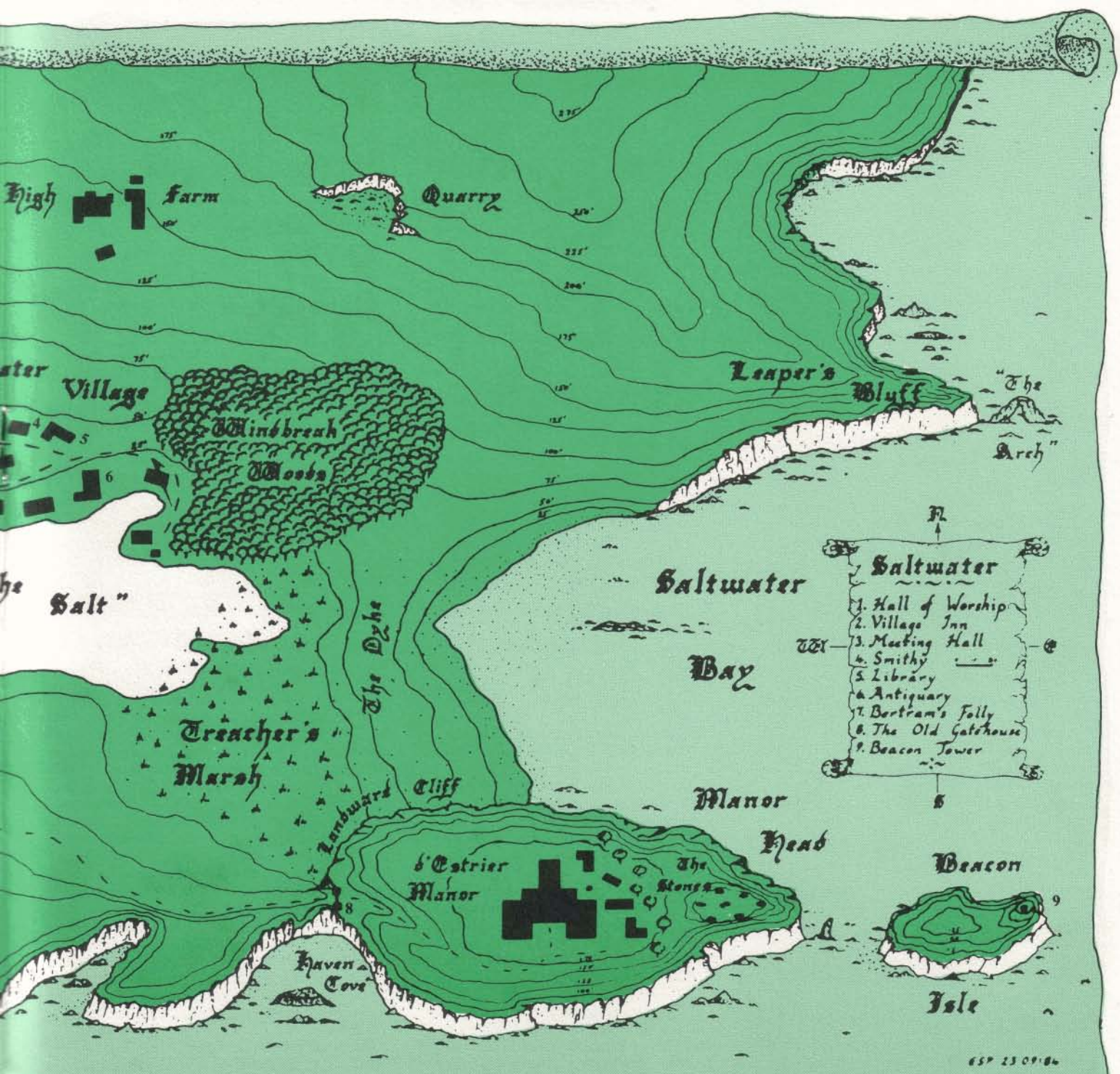
All villagers are 0-level, with 1-6 hit points (1 hit point if diseased), unarmed, stupid, gullible and usually unenthusiastic (except in praise of the 'druids' who have already cured several people). Villagers are neutral in alignment, although the 'druids' have aroused slight evil tendencies in them.

Each time characters come into close contact with a diseased villager, they have a 10% chance of contracting the disease.

Rumours and Information

Section A comprises general beliefs which will be related by any villagers whom the party engage in relevant conversation. Each such villager, if questioned on local topics, is also able to let fall 1-3 rumours from *Section B*.

Section A: A plague recently struck Saltwater, as divine punishment for our priest's sins. Two druids (one of them a halfling) helped us to kill the priest and his toadies, including the antiquary. The druids now live in the old gatehouse, and are helping to heal us.



Her Ladyship was no help. She never is. She is the last of the d'Estriers, and has lived alone in the Manor for longer than anyone can remember. Nobody goes up there.

Section B: Roll d20 to generate a random rumour.

1 Sim the Miller is a werewolf (false).
2 Dragon bones have been found in the quarry (false).
3 The old manor house is haunted (true).
4 There are ancient magical stones on Manor Head (true).
5 Fairytales say a giant lies asleep under the Dyke (partly true).
6 The old manor house is bursting with gold (false).
7 The ghost of Bertram Heartrender still roams at night (true).
8 Her Ladyship was deserted on her wedding night (true).
9 The Manor was built by dragon-killing knights (true).
10 Treacher's Marsh is haunted by a d'Estrier traitor (false).
11 The Stones on Manor Head were set up by evil wizards (true).
12 Pirates sometimes shelter from storms in Haven Cove (true).
13 Lemmings and madmen jump off Leaper's Bluff (false).
14 You get mad dreams if you sleep in Bertram's Folly (false).
15 Pirate treasure is buried in Treacher's Marsh (false).
16 Trees jump around at night when nobody is looking (false).
17 Drinking from the Salt drives you mad (false).
18 Beacon Tower was once used to guide seafarers into the Bay (true).
19 The d'Estriers were great warrior lords (true).
20 A minor earth-tremor recently centred on the Dyke (true).

The DM should feel free to alter or blend rumours to his or her particular campaign background, or to select a given rumour if the conversation is partjcularly relevant to it.

POINTS OF INTEREST

Sim's Mill

Sim the Miller lives alone. He is totally paranoid [*DMG*, pp83-84]. He will attack anyone approaching, for fear of the plague. Although only 0-level, he has the equivalent of 18/95 strength. He wields a sling and a hedging bill (which does 2-8 points of damage, or 1-8 against large creatures. He has 8 hit points and leather armour (AC8). He is greatly feared in the village, and the 'druids' have decided it is not worth bothering him.

1. Hall of Worship

From the gods used in his or her campaign, the referee should choose a relevant lawful and/or good deity to whom this small temple was dedicated. It is now wrecked and deserted, with blood-stains on the littered floor – villagers will proudly tell how the two 'druids' helped them to kill the priest, whose sins have caused a plague from the heavens in divine retribution (so the necromancer has led the villagers to believe).

An inspection of the mossy graveyard will reveal a surprising proportion of deaths on the same day, 666 years ago (all men of fighting age). The more ornate headstones in the graveyard belong to d'Estrier lords, but the series stopped 333 years ago with that of 'Bertram the Heartrender, missing, presumed dead'. (See *Bertram's Ghost* for further information).

2. Village Inn
'The Sign of the Slaughtered Giant.' The faded inn-sign shows knights killing a *very* tall giant, under a full moon. Rooms and food are available here, all cheap and of shoddy quality. Fighters will notice that the cooking cauldron is actually a huge and very old iron helmet, turned upside-down, about 4' across. Unknown to the villagers, it originally belonged to the giant, and was salvaged at his death.

3. Meeting Hall
Once used by the village council of elders, this empty wooden hall has now been officially closed and boarded up by order of the 'druids'.

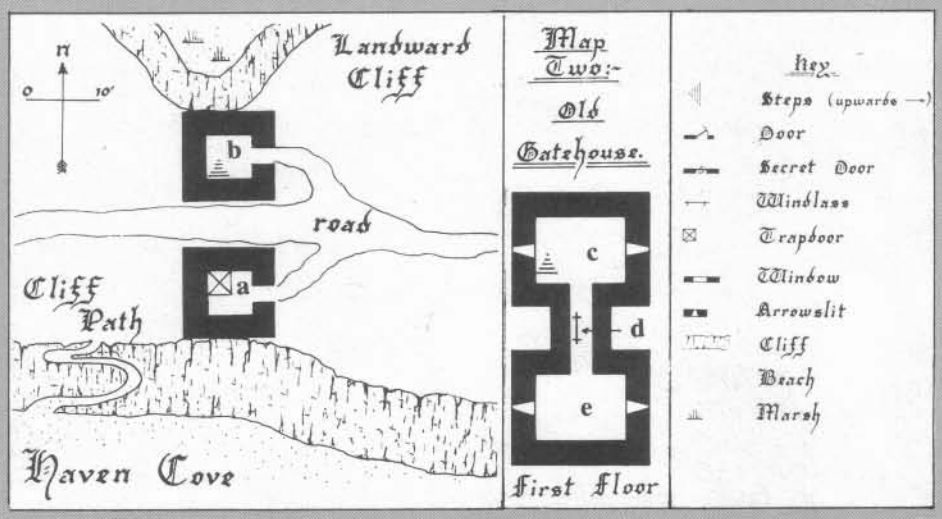
4. Smithy
The smith has been kept healthy by the 'druids', since he is so useful to village life. (He thinks he has just been lucky in avoiding infection.) He can sell common ironmongery and repair weapons, but not make or sell them. Armour is completely beyond him.

5. Library
This small library was erected by Lord Bertram d'Estrier, 337 years ago, as the foundation stone says, 'for the edification of the commoners'. The 'druids' have ransacked the place, saying it represented unnatural learning. Only a few half-burnt books on local history remain, although a thorough search will reveal scraps of information referring to the victory of d'Estrier knights over 'the Tyrant from the sea'. A genealogy of the d'Estrier family will also be found: it stops 333 years ago with Bertram d'Estrier, named 'Heartrender', lost on the night of his wedding.

6. Antiquary's House
The old antiquary, who had recently retired to Saltwater, was killed for defending the priest. His house was ransacked and is now deserted. A search will reveal the following: (a) among the litter, a recent map of the Saltwater area (*Map One* as printed, which the DM may show the players) made by the antiquary. (b) A smashed display case of large bone fossils, labelled as 'dragon-bones' found in the quarry (but actually fossils of dinosaur bones). (c) Another, empty display-case, labelled: 'This large amber stone, at least 700 years old, is carved to represent a giant's eye. Found on Beacon Isle.' (The druids have stolen this valuable device for use in resurrecting the giant; it is now to be found in its original setting on the tower of Beacon Isle.)

7. Bertram's Folly
This is a ruined, many-domed tower, covered with trailing ivy, including (over the doorway) a witherweed ([*FF*]; HD3; 13HP; AC8; 14 fronds each able to drain 1-4 points of dexterity).

The building has no apparent purpose, and characters have a 5% chance per point of intelligence to realise it was deliberately



built as a ruin, to enhance the scenery. A foundation-stone says that it was erected 339 years ago, by Lord Bertram d'Estrier.

The inside of the folly still looks remarkably like a stable, which it originally was until Bertram's improvements.

Bertram's Ghost. After arriving in and exploring Saltwater, players should have little time to move further afield before night falls. Wherever darkness finds them, they will be visited by the ghost of Bertram d'Estrier. 333 years ago, on an ill-fated night, Bertram d'Estrier (folly-builder and philanthropist) had just married a beautiful noblewoman (see *Her Ladyship*). That night, he rediscovered in the manor library a long-forgotten note referring to the buried treasure of the sea giant. Unknown to anyone, he found the treasure, but was killed by the glyph warding it (see *The Giant's Treasure*). His ghost now roams the area, and is aware of the evil afoot. On the party's first night in the area he will materialize among them as a smiling, shimmering figure, with these words:

'Welcome to Saltwater. I bind you to rid this land of the sea-giant curse.'

He will then try to embrace the party leader, for his touch casts the spell *quest* (5th level clerical spell), to the effect that the recipient cannot leave the area until it is free from the threat of the giant.

The ghost is AC0; HD10; 59HP; unharmed by normal weapons; 90% magic-resistant; chaotic good. Its attack does no damage and it fades away after *questing* one party member.

8. The Old Gatehouse (Map Two).
This ancient gatehouse is formed by a passsage between two crumbling towers, with an archway beneath through which the beaten track passes. Short of climbing the 90-feet high cliffs, this is the only access to Manor Head. It has recently been reoccupied by Tambor and his friends, posing as druids. Tambor has cast *magic mouth* to shout 'Intruders! Intruders!' if anyone passes through the archway.

(a) Stable. This room is full of straw, leaves and bones. Under the straw, unknown to the present occupiers of the Gatehouse, is a concealed stone trapdoor, which leads through a long narrow tunnel to the cellar of the manor house (room **15**).

The stable is now used for two gorgons, used by Tambor (through *charm monster* and *limited wish*) to pull his chariot, which usually rests outside. If he knows the party are coming, he will ride out to confront them (being rather showy).

Gorgons: AC2; HD8; HP32,34; attack for 2-12, breath weapon.

There is a 5% chance per round of combat that the *limited wish* will run out, whereupon the gorgons will attack randomly. (The chariot is rather cumbersome and has a 9" movement rate.)

(b) Steps. These worn steps lead up through a broken trapdoor to the upper room (**c**).

(c) Upper Room. Like the rest of the upper level, this room overhangs the lower level slightly, and has arrow-slits to cover the approaches. A wooden ladder leads up through a trapdoor to the roof and machicolated battlements above. A table is spread with food brought by villagers. Two creatures will normally be found in this room:

Tambor's charioteer, a large (*charmed*) bugbear [*MM*]; AC5; HD3+1, HP24; CE; 1 attack for 2-7 with a rusty mace.

Tambor's partner in crime, a rather droll goblin shaman:

Irontooth: AC7; LVL7; HP31; Cleric; Goblin; CE; attack for 2-5 with a hammer; 18gp. Spells: (1st) *cure light wounds, darkness, cause fear, detect magic*; (2nd) *speak with animals, augury, resist fire, snake charm*; (3rd) *cause disease, cure disease*; (4th) *poison*.

He has been keeping careful control over the 'plague' in Saltwater. He dresses as a halfling for disguise (floppy yellow hat, pipe, etc) and if in serious danger, he will pretend to be an innocent halfling enslaved by the evil necromancer.

(d) Passage. Murder-holes in the floor look down on the path between the towers. There is a windlass with which two people can raise the portcullis in two rounds, or a single person can drop it in one segment. The portcullis is very old and there is a 50% chance of it jamming immoveably in either position (at the moment it is up). Characters have a +20% chance to Bend Bars if trying to break through.

(e) The Necromancer's Chamber. This scantily-furnished room is used by Tambor as little more than a temporary stopping-place while he waits for his plans to mature.

He is a mentally unbalanced power-seeker who seeks to ally himself with the resurrected sea giant. He too, is posing as a druid, festooned with mistletoe and carrying a silver sickle at his belt. He rides down to the village every morning, and so will quickly meet the party, but will escape to the gatehouse if he feels threatened.

Tambor: AC8; LVL10; HP33; MU; Human; CE; STR:13, INT:15; WIS:6 DEX:16; CON:10; CHA:15. Pretend wand for frightening people, scroll with the spells *stone to flesh* and *haste, Potion of Clairvoyance, +1 Dagger* (*+3 Against Reptiles*), 17gp . Spells: (1st) *charm person, reduce, friends, shield*; (2nd) *scare, darkness 15' radius, invisibility, magic mouth*. (3rd) *suggestion, hold person, feign death*; (4th) *charm monster, polymorph self*; (5th) *animate dead, teleport*.

On a rickety table in one corner, along with a candle and his spell books, is another book of ancient origin which describes how focussing gems can, at certain propitious times of certain fated years, draw power from the sun into stone circles, which then radiate an aura capable of many powers – resurrecting the dead, for example, if properly manipulated by a skilful magic-user.

THE D'ESTRIER MANOR (Map 3)
This windswept building, although not ruined, is clearly in an advanced state of disrepair. Tiles have fallen from the roof, and straggling vines cling to the walls and cover several windows. All windows are closed with rotting shutters.

A. Once imposing double doors, now rather shabby and weatherbeaten. The d'Estrier insignia (a mounted knight) is engraved on the lintel, which is dated 666 years ago. Rangers would be able to tell that the path was in occasional use here. The doors open easily.

B. The Great Hall. Here, as elsewhere in the manor building, shutters prevent any daylight from falling upon the thick but sometimes disturbed dust inside. Steps lead up from the hall to a balcony 15' up, running round the north, west and east walls. The room is dominated by a huge chair-lined table, on which lie the cobwebbed remains of a wedding feast, which will crumble to dust if touched. Three largish (harmless) spiders brood threateningly in the debris. The silver dinner service is worth 10,000sp.

C. The Kitchen. An assortment of common cooking and eating utensils can be found here. So can a poltergeist [*FF*]; AC10; HP3; attacks by throwing kitchen tools as a 5HD monster – anyone hit must save vs fear or flee; invisible; immune to normal weapons.

A heavy wooden trapdoor in the floor leads to the cellar, immediately below (see **P**).

D. The Buttery. Disused; thick with dust and cobwebs.

E. The Drawing Room. Full of ancient and musty furniture, but showing signs of occasional use. There is a 10% chance that *Her Ladyship* (qv) will be found here.

F. The Library. The thick dust has been disturbed on the floor, but only rarely on the book-lined shelves around the walls. There is a 90% chance that the party will encounter 2-5 skulks [*FF*] in this room [AC7; HD2; HP9,13,9,2,10; CE; longswords (as 5th level thief if attacking from behind)].

Books can be found here which echo the information found in the village library. There are many books on general history, and a large number (signed as purchased by Bertram d'Estrier, between 350 and 333 years ago) on education, book-collecting, architecture, folly-building and cartography. A map of the Saltwater region can be found (very similar to *Map One*, but the village is smaller, the map is obviously much older, and the Bay reaches a narrow neck right up to the houses.) Alongside the map is an old sheet containing the cryptic rhyme which Bertram found concerning the sea-giant's treasure:

We found the giant's gold accursed,
And left it buried, hoping years
Would bring a key denied at first.
If now a safer way appears,
Map a cross to meet these rules:
From Beckoning Fire to Grinding Wheels,
From Rainbow Stone to House of Mules:
A sapling there the gold conceals.

If players take *Map One* and join a cross between the four points alluded to (the Beacon Tower, the Mill, the 'Arch' and Bertram's Folly, which was originally a mule-stable, respectively) they will pinpoint exactly the spot near the south-east edge of Windbreak Woods where the dying giant dropped his treasure. (See *The Giant's Treasure*.)

G and H. Disused servants' rooms. A little humble furniture remains. **H** is partly filled with rubble from the collapsed ceiling above.

I. The Armoury. The door is heavy and locked (Her Ladyship has the key, but the lock is jammed anyway). This room contains racks of martial panoply: 20 longswords, 20 shields, 10 light crossbows, 50 spears, 10 suits of chain mail and 5 suits of plate (all severely corroded and useless) plus jerkins with the d'Estrier insignia sewn on. In one corner stands a d'Estrier heirloom, the sword Fellbane. This is a +2 *Giantslayer Longsword*. Its pommel is carved to resemble a mounted knight, and it does double damage when used from horseback.

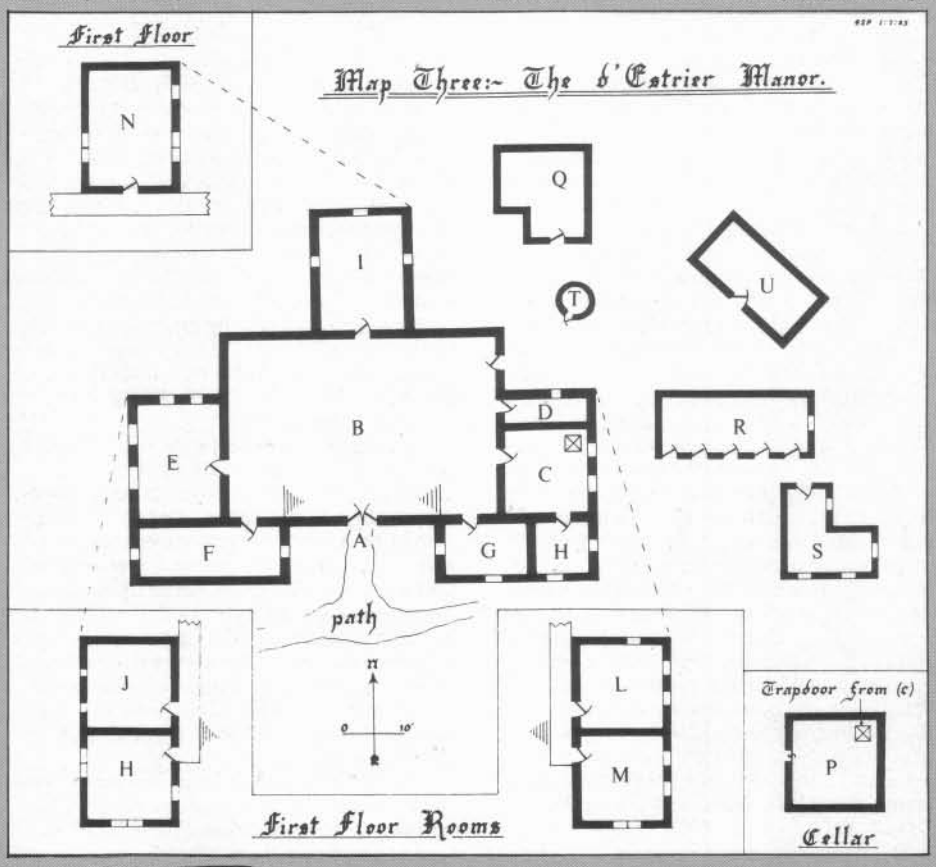
The armoury has not been disturbed, and is still, therefore, a nice quiet den for the ghost spider which has lived there for a few years. It will attack anyone who enters. Although it exists mainly ethereally, it must semi-materialise to attack, like a ghost. AC0 (8 to characters who are ethereal); HD6; HP25. Its bite does no damage as such, but ages the victim by 2-12 years. It can only be harmed by silver or magical weaponry, and by spells from only ethereal characters. It is chaotic evil, of low intelligence, takes damage from *Holy Water* and can be turned by clerics as a vampire.

J. A disused chapel, dedicated to the same god as that of the village Hall of Worship. A rotting chest contains a musty scroll of prayers: one of particular interest, offering praise and thanks for 'the slaying of the sea giant and his minions'. Three vials of *Holy Water* also survive.

K. An archaic bedchamber, once delicately furnished, but now thickly spun with webs. In these lurk five large spiders [*MM*]; AC8; HD1+1; HP3,4,5,6,7. Their bite does no damage, but instead of injecting poison, strikes the victim with arachnophobia (acute fear of spiders) unless a saving throw vs poison is made. If this fails, the victim must save vs fear or run away every time he is confronted with a spider of *any* sort.

L and M. Deserted bedchambers. The floor of **M** has partially collapsed into room **H** below. Anyone walking on the remaining area of floor will fall through if on rolling d20 he scores less than his weight divided by 10. Damage from the fall will be 2-8 points.

N. Master Bedchamber. At first glance, this room appears dusty and deserted, but is actually still occupied by *Her Ladyship* unless she has previously been found in room **E**. The furnishings are rich, but



worthless due to age. A faded wall-tapestry depicts feasting in Saltwater by paladin-like figures, while a huge giant dies in the narrow neck of the adjacent Bay, dropping an urn, and the Beacon Tower burns beneath a full moon.

A silver-inlaid jewellery-case (280gp) on the dresser contains two plain gold rings (50gp each), a necklace of gold and emeralds (1500gp) and a contrastingly crude bracelet of silver, marked by an obvious sword-cut (characters have 5% chance per point of intelligence to realise that this 'bracelet', worth only 25gp, was originally a giant's ring).

A set of four horseshoes hang on the north wall: they are *Horseshoes of Speed*.

P. The Cellar. This lies directly beneath the kitchen and is reached through a trapdoor in the kitchen floor, although the ladder has long since gone, leaving a 10' drop to the floor. The cellar contains crates of candles, empty boxes and sacks, and three huge upright barrels of wine, soured by age. One is particularly sour, for it contains a wine weird. This should be treated exactly as a water weird ([*MM*]; AC4; HD3+3; HP18; drowning), with the addition that any victim who is hit by the wine weird must also save against poison or instantly become greatly intoxicated [*DMG* pp82-83].

A secret stone door in the west wall opens into a narrow tunnel leading to room (**a**) of the Gatehouse.

Q. A crumbling storehouse, long since pillaged, and now partly collapsed.

R. Stables. Deserted, although the skulks have recently left a few rat carcasses here.

S. Harness Room. Along with mouldy leather saddles and bridles, this musty storeroom contains two badly rusted suits of plate barding for horses, and six heavy lances (now useless).

T. The Privy. 10% chance to find one of the skulks from **F** in here, answering a call of nature, and thus surprised on 1-4 on d6. The place is otherwise dank and mossy, although obviously in use.

U. Another crumbling store-house, containing nothing but a few empty crates.

Her Ladyship

The d'Estrier family has dwindled to a single member because Her Ladyship was deserted by Bertram (thus named Heartrender) on the first night of their marriage, 333 years ago. Her Ladyship, dwelling grief-stricken in the mansion (which she has kept unchanged since the ill-fated day) has become a crypt thing [*FF*] through her brooding hatred of men and life in general. Her skeletal nature is hard to ascertain beneath the wedding veils which she still wears.

She is not interested in helping the party, the villagers, or anyone. Her sole hobby is thwarting males in any way (although she is kind towards females). She knows and cares nothing of Saltwater's history, and cannot bear to hear the name of Bertram. Characters are welcome to explore or even stay in the manor, but not to change or remove anything.

Crypt thing: AC0; HD6; HP23; attacks for 1-8 damage, *teleportation* of anyone who annoys her.

Anyone who is *teleported* downwards will arrive in the cellar (room **P**).

She wears silver and gold pins, bracelets and a necklace worth a total of 1900gp, and carries a purse of 31pp.

The Stones

These low, mossy monoliths, rising on a knoll by the clifftops of Manor Head, show no sign of change since very ancient times, except that Rangers may detect sets of recent human or humanoid prints (from Tambor's party). It is also clear from a little exploration that blood has been spilt on the central stone within the last few days. The area radiates faint magic and evil. It is noticeable that the Beacon Tower stands on exactly the same level, directly eastwards. The rising sun sends a shaft of brilliant light through the amber eye-stone set atop this tower, to alight for a minute on the central altar-stone before fading as the sun moves. (See *The Beacon Tower* for further details). This ray inflicts 2-12 points of damage to anyone in its path, and empowers the stones as a source of magical potency which is resurrecting the sea giant. This only works at the present time of the year, and only this year (666 years after the giant's death), given that it depends upon a rare conjuction of the planets.

9. The Beacon Tower

A disused cliff path, barely discernible, winds down to the rocks at the eastern tip of Manor Head. At low tide, these rocks can easily be scrambled across, and a similar path leads up the cliffs of Beacon Isle. The ancient, weatherbeaten tower is of crude workmanship, clearly older than the manor buildings. A jagged doorway leads inside, through a fringe of ivy.

The darkness inside conceals the mossy lair of three shadows [*MM*]; AC7; HD3+3; HP16,20,18; strength drain, magic weapons to hit.

These shadows are the malevolent spirits of the giant's minions slain here when the d'Estriers seized the tower, 666 years ago. A few scraps of rusty armour and weapons, along with the bugbear-like appearance of the shadows if seen in *continual light*, will attest to this. In the debris of their den will be found a silver *Horn of Valhalla* which, being of chaotic evil alignment, may be rather annoying: the fighters it summons will attack the user if he is not chaotic evil. The horn is engraved with a scene of giantish creatures raiding a sea-cost.

A set of irregular steps, showing signs of recent clearance of rubble and ivy (for Tambor and crew were recently here) winds up to the crumbling rooftop. Here stands a 7' tall stone statue, its features blurred by age, of a warrior with one hand upraised. In this hand fits snugly the amber eye-stone which Tamboor took from the antiquary's house, placing it here twelve days before the party' arrival. Thus in place, the eye-stone aligns perfectly with the central stone of the stone circle on Manor Head. The eyestone radiates evil and magic. Its function is to focus power from the rising sun upon the stones of Manor Head, which thus accumulates and spreads an evil power capable of being used by Tambor to resurrect the sea-giant. This process is now under way, and every day on which the eyestone remains in place gives the giant one hit die more. Removing the eyestone is the only way to stop this process (which cannot then restart), but this will not prevent the giant from arising (see *The Giant Under The Dyke*).

The eyestone, when in place, also glows at night; this was used as a beacon by the giant on his night forays, when he preyed upon shipping. Because of the lie of the land, this glow is only visible from the landward side by observers upon Leaper's Bluff or the eastern end of Manor Head. The eyestone has no magical properties once removed from the hand into which it fits; it is worth only 50gp.

The Giant Under The Dyke

The sea-giant buried beneath the Dyke is gradually coming back to life, through Tambor's use of the Stones on Manor Head. He has already stirred once, causing a minor-earth-tremor, but his presence is not otherwise discernible. Each full day on which the amber eyestone remains in place on the Beacon Tower gives the giant one hit die; it has already been in place for twelve days, so the giant has twelve hit dice so far. He can have a maximum of 18 hit dice before he awakens (ie he will awaken in six days time from the party's arrival, at the latest), but in any event he will awaken immediately if the eyestone is removed or if he is dug up, however many hit dice he has regained.

He is about 40' tall, but in other respects he should be treated as a neutral evil fog giant [*FF*] with up to 18 hit dice. (AC1; 1 attack for 4-24 with fists; can hurl rocks up to 24" for 2-20 points of damage.)

The power of the Stones means that he becomes active immediately upon waking. His strength easily enables him to rear up from under the Dyke. His first aim will be to try and find whoever has resurrected him, and kill them for being so impudent as to expect his gratitude; he will also eagerly attack any armoured men, on the assumption that they are d'Estriers, or such like. Having stamped out any opposition to his renewed tyranny over Saltwater, he will recover his treasure from where he dropped it (see *The Giant's Treasure*) and wade off out to sea. (Unless, of course, the party see fit to alter events.)

The Giant's Treasure

When the giant was originally slain, he dropped an urn he had just stolen from a sinking ship – the target of one of his boulders. Finding no safe way to open the glyphed urn, the d'Estriers left it buried where it fell, planted a sapling to mark the spot, and secreted a cryptic note to this effect in the manor library. The sapling is now a wizened old oak tree. Some of the soil beneath its twisting roots has been dug away, as if by burrowing animals (actually by Bertram d'Estrier, 333 years ago). A vicious giant weasel [*MM*] now lives there. (AC6; HD3+3; HP22; attacks for 2-12 damage, blood drain.)

Beneath the litter of its den will be found the heat-fused remains of a longsword, inscribed: 'To Bertram' from his bethrothed'. A little digging will reveal the top of a large stone urn, with a stone stopper sealed by wax, and marked as originating from a distant sea-port. The giant never opened it, discouraged by the *gylphs* on it, which likewise discouraged the first d'Estriers and actually killed poor Bertram when he found them. Only one *glyph* now remains undischarged: it can inflict 22 hit points of fire damage (as the third level clerical spell, *glyph of warding*).

The urn contains 2387gp, 7071sp, 7 gems (base value 500gp), a *Potion of Superheroism*, a *Ring of Protection* +3 and a scroll of *lightning bolt*. □

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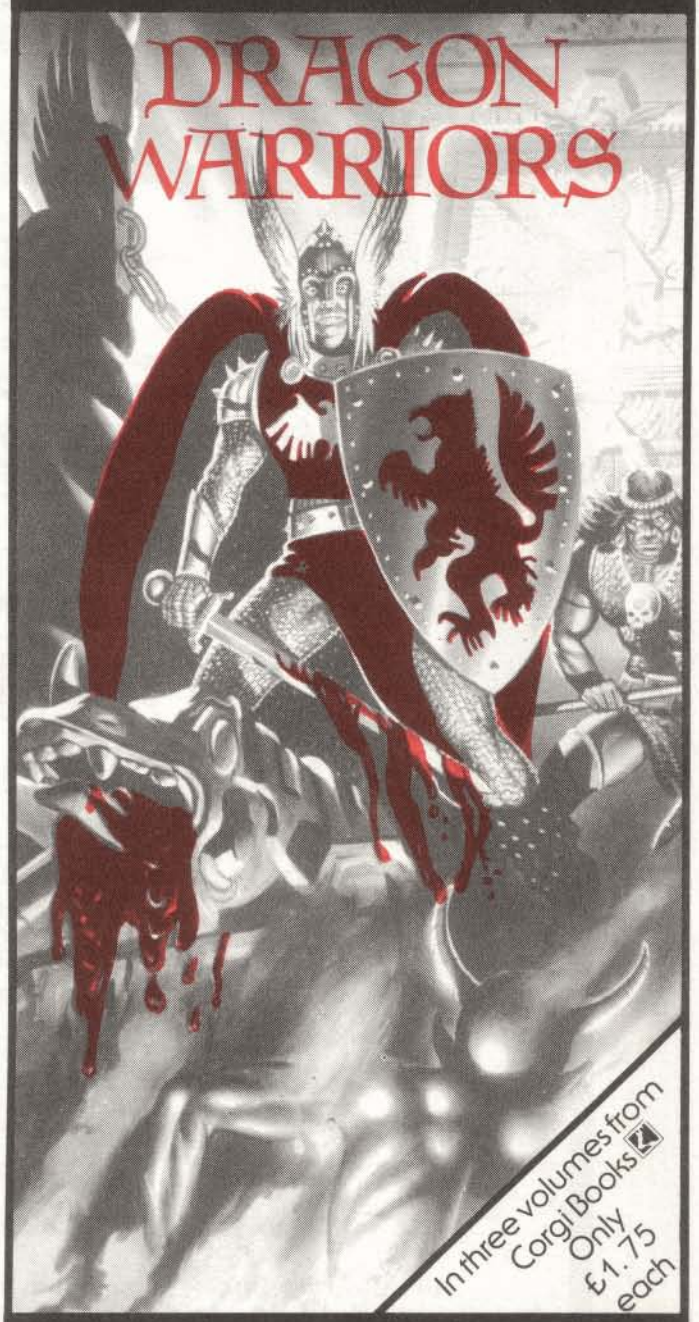

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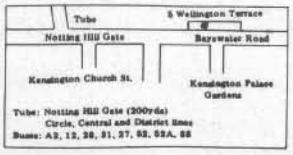

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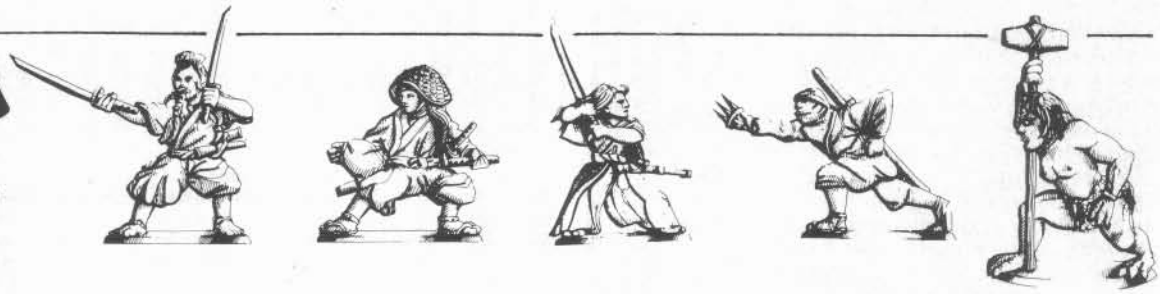

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Starbase *is a bimonthly column featuring readers' ideas for* Traveller, *edited by Bob McWilliams.*

BATTLE STATIONS

Ship Combat Damage by J Evans and E Wilson

The damage system in the *High Guard* ship combat rules is very simplistic in some respects. For example, a pulse laser firing on a dreadnought could, in theory, inflict hundreds of thousands of tons of damage, and a type T meson firing on a tiny fighter rolling exactly the same roll could only do a couple of tons of damage. Therefore we have devised this damage system as an alternative.

Procedure

1. Roll 'To Hit' using the *High Guard* tables.

2. Roll 2d6 on *Table 1.* Moving across from the result, the number in the correct column for the weapon USP is taken.

3. Add the result to the roll of a d6 and find the total in the left hand column of *Table 2.* The figure in the right hand column besides it is the tonnage of damage done. If this exceeds the total tonnage of the target ship, then it is completely destroyed.

4. If the value is not larger than the target ship's total tonnage, then one roll is made in the correct part of *Table 3.*

5. The area indicated by this roll then has the previously found damage tonnage destroyed. If the damage is done to a computer, spinal mount, drive or to the bridge (avionics) and less than 50% of this is destroyed, then *Table 4* is consulted to see if the system is still operative. If the damage has been done to an area that is already partly destroyed, then the remaining tonnage of this area receives the damage. If the damage is done to a totally destroyed system, indicated by the exterior hit section of *Table 3*, then this does not count and instead it is inflicted on a system indicated by a roll on the interior hit section.

6. If the weapon being used is a particle accelerator or a nuclear missile, then the tonnage of damage indicated is taken on an area indicated by the radiation damage section of *Table 3.* Then stages **2** and **3** are repeated, using only one die instead of two on *Table 1* to give material damage, done to an area found by rolling on the exterior damage section of *Table 3.*

7. If the tonnage of damage exceeds the tonnage of an area and the hit was an exterior hit, then another hit location roll is made, this time on the interior explosion table. This is to simulate the effect of a large explosion. If the remaining damage exceeds the tonnage of the interior system, then this is also completely destroyed and another area is selected on the interior hits table. This procedure is repeated until all the damage has been used up.

8. You will notice that crew casualties are not given on the interior and exterior explosion tables. This is because any explosion would cause casualties; therefore a percentage of the total crew is killed equal to the percentage of the ship destroyed. Thus a 400 ton ship receiving 100 tons of damage would have 25% of its crew killed. Note that this also applies for radiation damage.

If a drive, spinal mount, computer or the avionics of a ship are hit, and more than 50% of the system is destroyed, then it will not function. If, however, less than 50% of the system is destroyed there is a chance of it functioning. For all systems mentioned (here drives include power plants) roll 1d6 and use the result in the correct column for the percentage of the system destroyed.

If the damaged system is a drive, and a * is shown, then the drive functions at half value. MIN indicates that the drive functions, but at minimum value. KO indicates that the drive is completely non-fuctional.

If a computer is the damaged system, and a * is shown in the table, then either the ship drives or weaponry can be used, but not both at once. If MIN is given, then only one of the two again can be used, and this time at half value. If KO is indicated then neither can be used. Note that turret weapons can always be used, but without computer guidance they fire at −5.

If the avionics are damaged then the ship functions at half agility and acceleration for a * reading, and no agility and minimum acceleration for a MIN reading. If KO is given then the ship cannot manoeuvre.

If the spinal mount is damaged and a * is shown then it functions at the USP halfway between A and its own. If MIN is given it functions at USP A. If KO is given it cannot function. □

Table 1

Dice Roll	USP Weapon Code 1	2	3	4	5	6	7	8	9	A	B	C	D	E	F	G	H	J	K	L	M	N	P	Q	R	S	T
2	0	0	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
3	0	0	1	2	3	4	5	6	7	9	10	11	12	13	14	15	16	17	18	19	20	21	22	22	23	24	25
4	0	0	1	3	4	5	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	23	24	25	26
5	0	0	2	3	5	6	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	24	25	26	27
6	0	0	2	4	5	7	9	10	12	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
7	0	0	2	4	6	8	10	12	15	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
8	0	0	3	4	6	10	14	16	18	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
9	0	1	3	5	7	11	16	18	20	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
10	0	1	3	6	8	12	18	22	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
11	0	1	4	6	8	13	18	22	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
12	1	2	4	6	9	15	18	22	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42

Table 2

1	1	*13*	45	*25*	250	*37*	4000
2	2	*14*	50	*26*	300	*38*	5000
3	3	*15*	60	*27*	350	*39*	7000
4	5	*16*	70	*28*	400	*40*	8000
5	9	*17*	80	*29*	450	*41*	11000
6	12	*18*	90	*30*	500	*42*	13000
7	15	*19*	100	*31*	1000	*43*	15000
8	20	*20*	120	*32*	1500	*44*	18000
9	25	*21*	140	*33*	2000	*45*	21000
10	30	*22*	160	*34*	2500	*46*	24000
11	35	*23*	180	*35*	3000	*47*	27000
12	40	*24*	200	*36*	3500	*48*	30000

Table 3

3A. Exterior Explosion Damage

2 Fuel	Use for lasers, energy weapons, non-nuclear missiles, nuclear missiles and particle accelerators doing material damage. **Note**: On all parts of this table, if the indicated item is not present on the ship, then another roll is made on the same table.
3 Turrets	
4 M-Drives	
5 M-Drives	
6 Bays	
7 Fuel	
8 Fuel	
9 J-Drives	
10 Turrets	
11 Spinal Mount	
12 Spinal Mount	

3B. Interior Explosion Damage.

	1	*2*	*3*	*4*	*5*	*6*
1	Fuel	Fuel Purifiers	Staterooms	Power Plant	M-Drives	Turrets
2	Fuel	Low Berths	Screens	Power Plant	M-Drives	Bays
3	Fuel	Low Berths	Boats	Power Plant	M-Drives	Bays
4	Fuel	Staterooms	Boats	Power Plant	J-Drives	Spinal Mount
5	Fuel	Staterooms	Bridge	J-Drives	M-Drives	Spinal Mount
6	Fuel	Staterooms	Bridge	J-Drives	Computers	Spinal Mount

Use for meson guns and any weapon totally destroying an exterior location. The avionics of a ship is the flight control equipment in the bridge. It makes up the tonnage of the bridge.
Note: Any hit on a screen bay or turret renders it useless.

3C. Radiation Damage.

1 Avionics	Use for particle accelerators and nuclear missiles. **Note**: If the damage exceeds the ship tonnage, then ignore the excess.
2 Crew	
3 Crew	
4 Crew	
5 Crew	
6 Computer	

Table 4

	10%	*20%*	*30%*	*40%*	*50%*†
1	OK	*	*	*	MIN
2	*	*	*	MIN	MIN
3	*	*	MIN	MIN	KO
4	*	MIN	MIN	KO	KO
5	MIN	MIN	KO	KO	KO
6	MIN	KO	KO	KO	KO

†rounding up to the nearest figure above each.

Meanwhile . . . within the law enforcement agency . . .

THE TRAVELLERS

HAYES, Hannibal Jeremiah TRANS-SAT* 775995 Age 29
Scout 1 term Commissioned from cub scout to scout
Bribery-4, Gun Combat-4, Mechanical-4.
Preferred weapons: Bunt-N (special) Pistols, Sterl-N L2A3 SMG.
(Extra: Belt buckle contains explosive charge.)
Notes: *Born on a transport satellite.

A failed employee, Hayes became a lecturer for a short time, teaching disillusioned veteran astronauts the use of a revolutionary computer sound generation unit, used in combat to simulate the 'Whoosh' and 'Kaboom' of space ships and lessen the disorientating effects of war in a vacuum. Then, for an even shorter time, he joined the space scouts, learning how to tie knots and how to cheat in the Kobayashi Maru simulation. He was finally dishonourably discharged for running a shower room peep-hole racket (it was the men's showers).

From there it was into the Merchant Navy as a spice dealer and gun-runner. It was during this period that Hayes fell into the many flabby folds of Aftab the Greek. A bad trip, a loss of spice, and a furry Dawlri called Felix who wasn't house-trained, made Hayes a fugitive from the mob as well as the law.

Hayes is a great fan of nostalgia, ancient weapons and movie memorabilia (hence the *Alien* cap). He secretly models himself on the Terran leader Harrison Ford, an actor who rose to be president of the Terran Empire.

Aware of his unpopularity on ship, Hayes keeps himself to himself, spending many hours alone in his cabin, cheating at solitaire. Recently he has tried growing a beard – and failed. He now uses Synthi-Bards™ with Supa-Solvent®, making it possible for him to eat that roast chop and toffee-stick with confidence.

Likeness: Michael (*Italian Job*) Caine

GAVIN, James: AKA 'Mad Gav' MONTARAN E4B428 Age 28
Marine* 4 terms Lieutenant
Revolver-1, Brawling-4, Blade Combat-3, Leader-1
Preferred weapons: .303 Lew-S Mk 1 Heavy Blaster (Laser Carbine),
44 Magnum.
Notes: *Three attempts at enlistment, finally drafted.

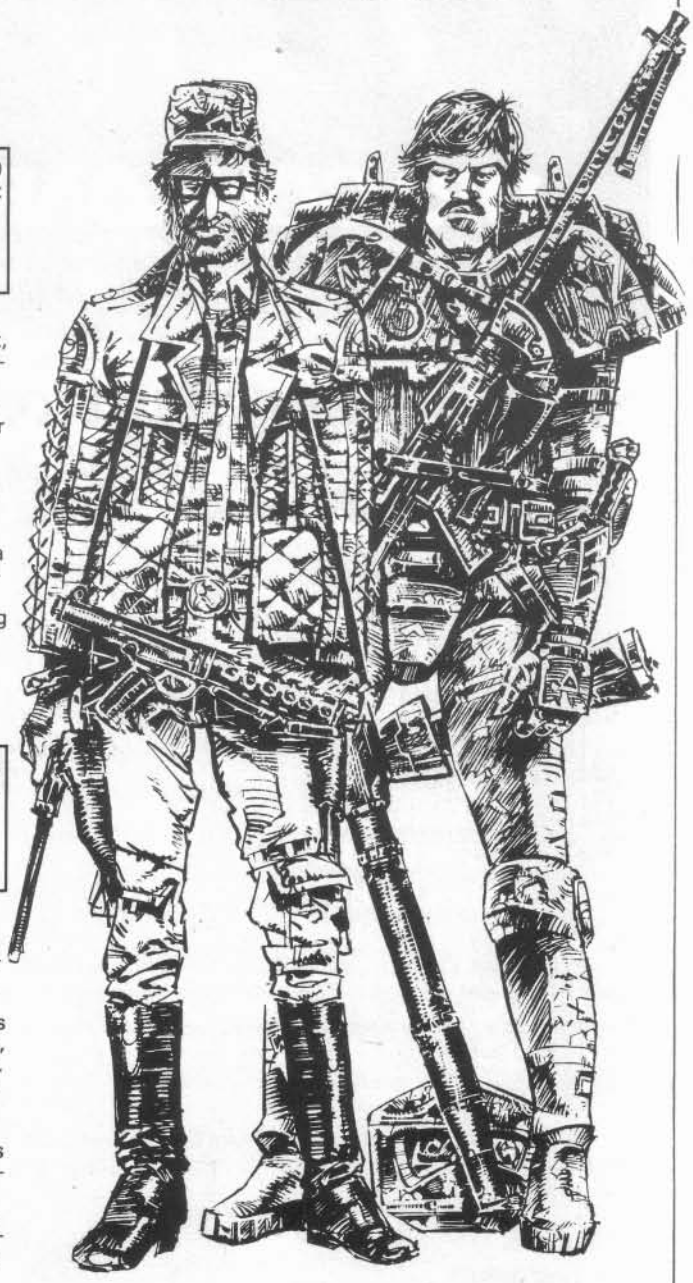
Unlike Hayes, Gavin has no problem with facial hair and has recently grown a moustache to look more like his idol and macho-man 'Captain Carnage', the video violent with mega ratings. Captain Carnage's use of extreme and completely unnecessary sex and violence during the day-to-day life of a reference librarian was thought to be the influencing factor of the Montara Civil War. Montara's decision to shelve the series for a stint of Intergalactic Bar Billiards caused an instant and hideous backlash at home and on neighbouring planets, who considered Montara to be sick and/or perverse for committing such an act.

From this background emerged Gavin, a butcher's son who took his trade to war. He became an Alien Relations Officer – a job he thoroughly enjoyed until someone from inside a tank pointed out that Alien Relations wasn't an anagram of 'butcher'. Being an ex-marine he had to be a little insane, as all ex-marines are in films, and after a little mercenary warfare he left with his dear friends – his battle-dress and weapons.

His mad rages can only be calmed by Syrena, for whom he had a secret love for (even if she can't shoot straight, has no muscles and can't lug a huge cannon around). Flinn he respects. Hayes he hates. Dinalt he can't understand but would probably dislike if really pushed on the subject.

Psionics: Not the remotest trace.

Likeness: John (*Rollerball/Dallas*) Beck.



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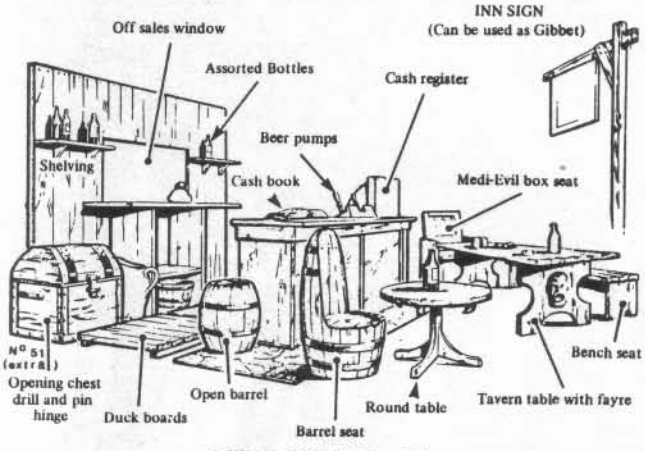

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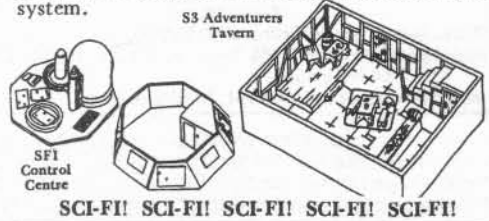

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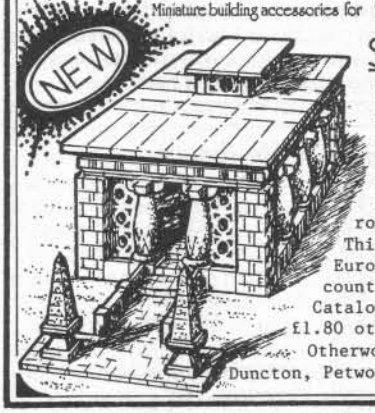

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Fiend Factory *is a bimonthly department for readers' new monsters. This issue, for* Golden Heroes, *creatures of the night who stand for light; creatures that call themselves . . .*

THE STARLIGHT PACT

by Pete Haines and David Smith

Presented here are the characters to be used in this year's official *Golden Heroes* competition at *Games Day* – potential entrants take note and study well. Each one is based on one of the *Citadel Golden Heroes* range of figures.

BALTHAZAEL (Joshua X)

EGO:	14	**Move:**	9m
STR:	20	**DC:**	5
DEX:	15	**Dodge:**	0
VIG:	16		
HTC:	63	**Divider:**	1
HTK:	55	**Divider:**	3

Powers: *Advantageous Background 5* (*Training 4, Position of Power* – worshipped by a coven); *Magic 2* [23 points: *Enhancement* (Calling forth the Hellgift), *Hypnosis* (The Gaze of Blood), *Conjuring* (The Summoning), *Divination*]; *Health 1* (*Regeneration*).

Notes: *Divination* is a spell allowing limited prediction of major events: it requires extensive preparation. Due to his somewhat shaky position in the infernal hierarchy, only one *Summoning* is actually safe for Balthazael: a Hellhound, 10 pts, hits 4d10, claws, fangs, individual IQ, DC6.

Figure: Balthazael is based on the strongman figure in the *Heroes* set.

Late one dark and stormy night, a woman, exhausted, heavy with child and obviously terrified, staggered into a nunnery. She went into labour shortly after, but died in the rigours of childbirth. The gentle nuns fought on to save the child and at the stroke of midnight he struggled into the world. He was as black as sin, with hair like flame and eyes the colour of warm blood.

Any feelings of evil about him were soon forgotten as the boy seemed to be a strong, healthy, normal child. In time, even his unusual looks did not seem so strange. The nuns named him Joshua, but some accident always prevented the registration of his birth.

On the night of his thirteenth birthday, a man who he had never seen, but somehow knew, approached his bed. He was black as deepest ebon and when he spoke, it was with the sweetness of death.

'I am Dis,' he said. 'I am your father, a demon of the highest rank. You are Balthazael. You have followed the human side of your heritage long enough. Now I shall awaken the demon that sleeps within you.'

The boy knew the truth in this, for he could not deny the link he felt with his name nor the sorcerous knowledge he had suddenly gained. Dark passions rose in his mind – to which he almost surrendered, but he fought on until his human side eventually gained sway. When he looked around his father had gone.

For ten more years he denied the demonic side of his nature, trying to live as a normal man. He had no official existence and he couldn't bring himself to enter a holy place again. When he was 23 he heard rumours of a coven devoted to his father which he located and fought. In the midst of battle Dis himself took a hand and Balthazael was forced to draw on his magical powers. With the help of the coven's latest victim, he defeated the covenmaster and banished Dis from this plane. In doing so he learnt that using his powers for good weakened the demonic side of his personality.

Balthazael is constantly troubled by evil thoughts and knows that he must never give way to them or he will be lost. The remnants of the broken coven, despite his protests, have turned their worship to him.

GRIMALKIN (Serina Hernshaw)

EGO:	9	**Move:**	6m
STR:	9	**DC:**	6
DEX:	16	**Dodge:**	6
VIG:	8		
HTC:	28	**Divider:**	–
HTK:	30	**Divider:**	–

Powers: *Agility 2*; *Martial Arts 2*; (*Oriental*); *Reactions*; *Personal Force Shield* (9 hits); *Energy Attack 1* (*Force Bolts*); *Heightened Senses 2* (*Radar, Animal*).

Figure: Grimalkin is based on the catgirl figure in the *Golden Heroes* blister packs.

Ever since she was a small girl Serina knew she would be a witch. It came as no suprise to her, therefore, when she found herself able to move things on mental command on reaching her midteens. At once she went out and bought herself a cat and she was delighted to find that she could read its simple thoughts. Leaving home as soon as she could, she began a career as a white witch, finding and breaking covens up and down the country. She was disappointed, however, to find that most covens had no answer to her force bolts and mystic shield. She had become quite blasé by the time she encountered the coven to Dis and for the first time, she lost.

Her punishment was as simple as it was grotesque. Calling on the power of Dis, the covenmaster mystically combined Serina and her familiar into one body, part cat, part woman. What else might have happened is conjecture for Balthazael burst in to confront the cult. In the fight that followed, Serina discovered she had lost her mental control of objects, but had gained the natural reflexes and abilities of a cat, only greatly enhanced. With her force bolts and shield she was suddenly a dynamic fighter.

Serina stayed with Balthazael, taking the name of Grimalkin and together they formed the Starlight Pact.

Grimalkin is still quite young: she is inexperienced, naïve and idealistic. For the most part she is playful and vivacious, though she can become melancholy if she remembers her lost humanity.

MOONBLADE (Vel'Rathis)

EGO:	11	**Move:**	6m
STR:	12	**DC:**	6
DEX:	13	**Dodge:**	1
VIG:	12		
HTC:	49	**Divider:**	–
HTK:	47	**Divider:**	–

Powers: *Advantageous Background 1* (*Immortal*); *Weapon Skill 1* (sword); *Special Weapon*; *Spacial Projection*; *Health 2* (*No need to Breathe, Regeneration*); *Energy Attack 3* (*Force Fan*, 16 dice, area blasts (iv) and (v)).

Notes: The *Special Weapon* may be used as a 2-H penetrative or concussive weapon. It parries energy as a shield and adds 15 damage to parry values. *Spacial Projection* is a special teleport power. It has a 10m maximum range and cannot work through solid matter, but it costs no HTC.

Figure: Moonblade is based on the ninja figure in the *GH* blister packs. Shuriken were removed from the figure.

In the days of old, before the ice age, was another era. A time when the men of Albion struggled valiantly against the evils of the sorcerer-scientists from ancient Mu.

Great among the heroes of Albion was Vel'Rathis, wielder of the Moonblade. And great was the hatred of Mu for Val'Rathis, though their rage was impotent for they had prophesied that Vel'Rathis would not die whilst Mu lived.

So they caught Vel'Rathis using treachery and made him immortal; thus there would be no limit on their dark city. They also imprisoned him within his sword, never to see release until the full moon's light struck the blade. Then they took the blade and hurled it into the deepest ocean.

Time passed and Mu and Albion met their respective destinies. The sword remained hidden until the day Balthazael unearthed it beneath the full moon. The enchantment broken, Vel'Rathis stood sword in hand, confronted by a demon. Despite Balthazael's protestations, Vel'Rathis attacked, quickly gaining the upper hand. Standing victorious, blade poised over his opponent, he was struck down from behind.

When he awoke, two monsters stood over him; the demon and another, part woman, part cat. It took him several moments to realise that they wanted to help him. So it was that Moonblade joined the Starlight Pact.

The Moonblade is a strange and magical weapon. A force field surrounds its edge so it can never be damaged. Its greatest power is to send forth waves of force at a flourish of the blade. Vel'Rathis is now a projection from the sword and cannot truly be separated from it.

Vel'Rathis has no scruples about killing an enemy. He is a man of honour who lives by his own code. Unfortunately he does not understand the workings of the modern world.

EX-MAN (Neil Baldwin)

EGO:	9	**Move:**	5m
STR:	9 (23)	**DC:**	6
DEX:	8	**Dodge:**	1
VIG:	12		
HTC:	41	**Divider:**	–
HTK:	42	**Divider:**	–

Powers: *Cybernetics 2* (*Bionic right arm* – STR:23, *Computer Brain*); *Stunner* (Type 2 in left hand); *Energy Attack 4* (*Atomic*, 24 Dice, Reduced Dividers, Quick Blast from right hand); *Heightened Senses 1* (*IR Vision*); *Health 2* (*Immune to Toxins, Functions at low oxygen levels*).

Figure: Ex-man is based on the cyborg figure in the *Heroes* set.

Neil Baldwin was a happily married man with two children and a job at the local chemical works. Everything changed, however, on the day he fell into the vat of liquid oxygen. He died instantly, frozen solid. This unusual death made him the target for an unusual crime: his body was stolen whilst it was still frozen.

Carla Lundquist was a cybernetics genius – the field was her undying passion. Her greatest problem, as always, was lack of funding. Super-powered criminals, however, tend to be more free with their money than medical organisations and she decided to create a sample product to demonstrate her skill. Her aim was to entice a master criminal, Warlord, into contracting her to build him a unit of cyborgs. She needed a body, fresh and preferably dead. Her agents brought her Neil Baldwin.

Baldwin was perfect for the job. Working through the night she completed her work and then, thoroughly exhausted, went to bed.

Neil Baldwin woke up. This came as a surprise since his last thought had been that he was going to die. He felt terrible: he didn't feel any better knowing that he was now linked to a highly complex biocomputer, the memory banks of which obligingly filled in all the missing details.

Carla Lundquist awoke to have her hopes dashed by two disturbing facts: firstly, Warlord had been captured and secondly her newly created cyborg had gone, leaving holes blasted everywhere.

What do you do if you are a corpse kept alive by machines, with no one you can turn to for help? If you then meet demons and witches and they give you purpose, is there any reason why you should not join the Starlight Pact?

PARAGON (Roley Day)

EGO:	14	**Move:**	4m/20m
STR:	7	**DC:**	3
DEX:	7	**Dodge:**	–
VIG:	8		
HTC:	32	**Divider:**	4
HTK:	34	**Divider:**	5

Powers: *Advantageous Background 1* (*Contacts – Criminal*); *Intuition*; *Flight 2*; *Strength 2*; *Tough Skin 2*; *Health 1* (*Environment Survival – Airless*); *Shapechange* (*Freeform* – only the Paragon form has powers other than *Intuition*: only Roley Day has criminal contacts).

Figure: Paragon is based on the caped hero leaping into flight in the *Heroes* set.

Roley Day didn't think of himself as a down and out; he was just unlucky and had been all his life. Like everyone else he had bad dreams, but in his case they came true. He took to drink and to this day he's grateful for it. It cost him his job, his home and a large slice of self-respect, but at least when he slept he didn't have dreams.

Living rough wasn't an ideal life but Roley was past caring. At times he took to thinking that life wasn't that kind. He worried about the young and those worse off than himself and decided it wasn't right. Someone ought to stand up for them.

He was in a mission hall the day a minister said that the whole point about faith was that it gave you something better to look to, a paragon to model yourself on. Roley asked what he meant by paragon. He was pleased with the answer – it matched up with his idea. He mulled the idea over and that night he forgot to get drunk and had a dream.

In his dream he saw what he meant. All the details he hadn't thought about were filled in and he was dressed like a hero. The hero explained that Roley wasn't limited like other people – he could do things with his mind to change or even create things, the only limit was his imagination. Roley laughed, but this Paragon kept coming back in his dreams, speaking about the world and all that was wrong with it. Roley was soon agreeing with him and wished there was a real person like this. Paragon asked him to dream of himself as this person and, taken by Paragon's serious tone, Roley agreed. Next morning he woke up and found himself wearing a black jumpsuit and purple cloak – just like the Paragon. He could fly, he was strong and maybe he could set an example. He concentrated and once more he was Roley Day.

His life changed; he didn't sleep any more and he daydreamed so many things. As Roley Day he shows people how to laugh at life and at themselves; as Paragon he opposes those who abuse life. In his latest daydream he met four very unusual people. In came as no surprise therefore when he met them that night: he was surprised when the dawn came and he was a member of the Starlight Pact. □

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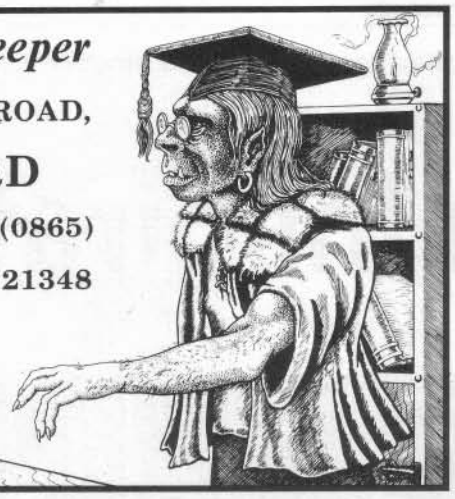

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Tabletop Heroes *is a regular feature covering the various aspects of figure modelling, by Joe Dever.*

Shopping for Inspiration

What first inspired you to paint and collect miniature figures? Was it a photograph you saw, a game you took part in, the attraction of miniatures as works of art, the need for playing pieces in your RPG's or simply a childhood fascination for toy soldiers?

At a recent convention, I posed this question to over a hundred gamers who were queueing up to transmute their hard-earned cash into lead, and discovered the majority were drawn into the hobby by the same spark of inspiration – the sight of well-painted miniatures on display in their local games shop.

All figure painters, especially beginners, benefit greatly from first-hand examination of well-painted miniatures. Techniques that have been described in this column, such as dry-brushing and washes, can be scrutinized at close quarters and from all angles; but more importantly, it is the help and advice that the staff of a good games shop can offer their figure-painting customers that makes a visit well worthwhile.

Since it opened in April 1978, *Games Workshop's* games store in Dalling Road, Hammersmith, has been a Mecca for anyone interested in RPGs and miniatures. Manager Tim Olsen and his staff are not only experts in their knowledge of rules and role-playing games, but very talented figure painters who genuinely enjoy helping customers to achieve better painting results. A large illuminated display cabinet houses hundreds of their painted miniatures and dioramas, plus all the up to date releases from Britain's figure manufacturer's.

In the Midlands, *Games Workshop's* store in Sheffield is renowned for the inspiring figure displays of Pete Berry and his staff, and further west, gamers would do well to pay a visit to *Games of Liverpool* to examine their impressive display of *Grenadier* miniatures. One point worth bearing in mind is that if you are hoping for some helpful hints from shop staff, be sure to visit them when their shop is relatively quiet. Weekday mornings are favoured, but Saturdays and bank holidays are generally to be avoided.

A letter from Roger Hirst of Oldham, an 'avid reader of *TTH*, requested help in achieving a 'dusty' finish that he had first noticed on some figures in a local games shop, and recently on the Goblin Chariot team by Kevin Adams, featured on the photopage of *WD66*. 'Dusting' or 'weathering' a figure is a simple process of dry-brushing a fully-painted miniature with a light coat of very pale brown (*Humbrol* MC24 mixed 1:8 with matt white). The idea is to simulate the grime and road dust that attaches itself to anyone or anything travelling long distances. Having mixed your colour, it should be dry-brushed onto your figure very sparingly, starting with the feet and working your way upwards towards the chest. It produces a pale brown highlight that looks very effective, especially on large regiments of fantasy wargame figures or wheeled fantasy vehicles.

Tim Olsen holding an impromptu painting demonstration for his customers at Dalling Road.

This Month's Photos

Fig 1 shows an exquisitely finished mini-diorama by Stewart Parkinson, in which a new *Citadel* cleric (*CO3*) is attempting to turn a couple of undead samurai warriors. The throne is from the Lord of the Rings set *ME61*, and the base (including the carpet) was scratch-built from *Milliput* putty.

Currently a bestseller among *LOTR* figure fans is Gandalf (*Citadel ME11*), shown here in *Fig 2*, also by Stewart. The model's hat, beard and outer cloak were washed with thinned grey enamel before a dry-brushing of matt white was applied. The under cloak was washed with thinned sky blue and shaded once the wash had dried.

An excellent example of dry-brushing technique can be seen in *Fig 3*. The skin of Fabio Vollono's Giant Troll (*Citadel* C20; £1.95) has received several careful applications, from its basic dark green shading coat through to the very pale green highlights that are visible on the ears and fingers.

Fig 4 shows a recent import to the UK from *Grenadier Miniatures*. This *Stone Giant Set* (No 3502; £6.75) was painted by Tim Olsen, and together with the Giant Troll (*Fig 3*) is currently on public display at Tim's shop in Dalling Road.

Fig 5 shows four of a new range of highly stylised resin-cast 25mm buildings and accessories by a company appropriately called 'Hovels'. From left to right, the photo features their Butter Market (*1T*; £4.50), Thyme House (*3T*; £3.95), Market Cross (*1A5*; £1.25), Grog Shop (*4T*; £4.95) and Crookhorn House (*2T*; £3.95). They are available either painted (at roughly twice the unpainted price shown) or unpainted, and would ideally suit any fantasy wargames table or city/village RPG scenario.

In *Fig 6* we see a *Citadel* Balrog (*C31*; £3.00) finished in the imaginative colour scheme that won for its painter, Simon Bonner, 'The Most Outrageous Monster' award at the recent *Citadel* Open Day painting competition. The realistic flame effect was achieved by the vivid contrasting of a black undercoat, with scarlet mid-tones and yellow highlights. □

Useful Addresses

Games Workshop, 1 Dalling Road, Hammersmith, London W6.
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Hovels, 18 Glebe Road, Scartho, Grimsby, Sth Humberside DN33 2HL.
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Fig 1

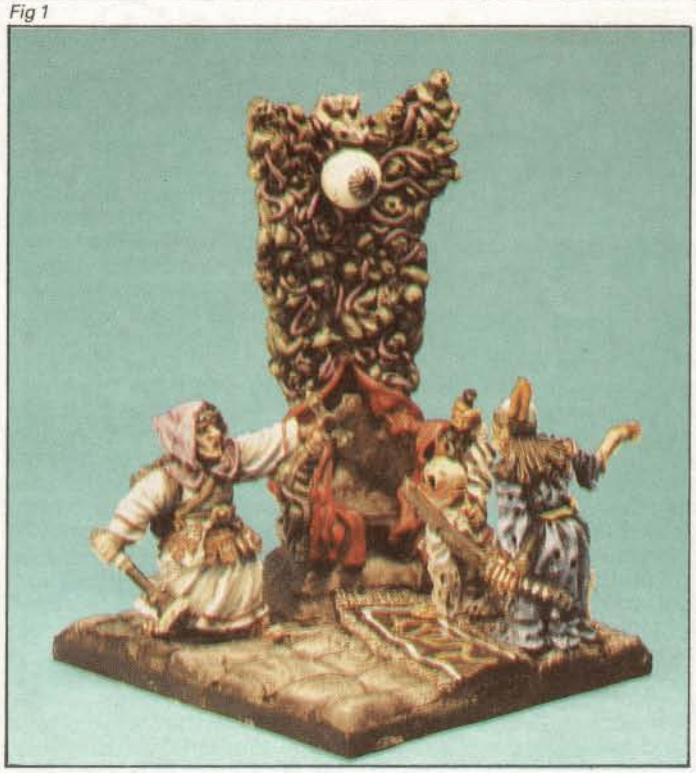

Fig 2

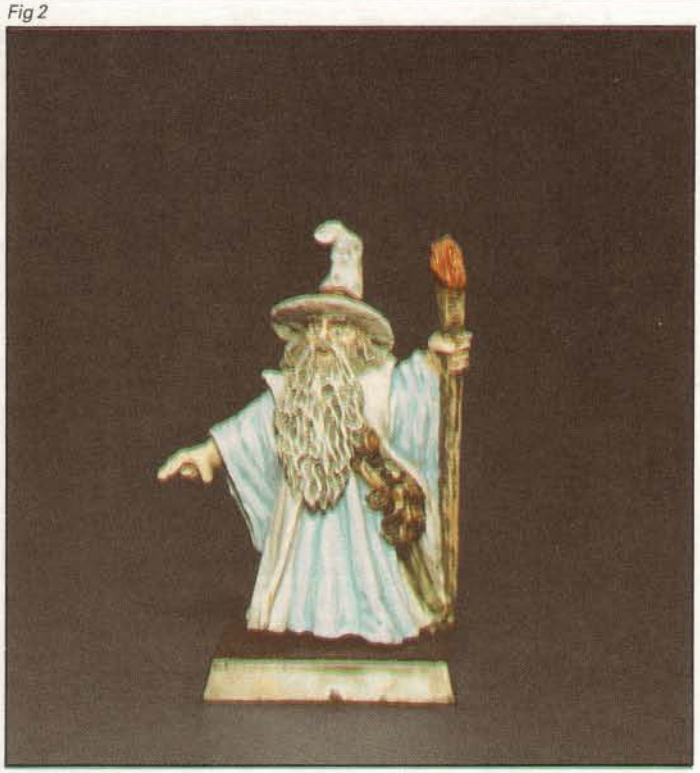

Fig 3

Fig 4

Fig 5

Fig 6

All photographs by Joe Dever

Treasure Chest *is a regular column for readers' ideas on* AD&D.

POISON

A New and Easy-to-Use System by Graeme Davis

TABLE 1: KILLING POISONS

Class	Saving Throw	Result: ST Made†	Result: ST Failed	Recovery Time: ST Made	Recovery Time: ST Failed
K1	+4	–	D	–	–
K2	+3	–	D	–	–
K3	+2	1-2	D	I	1 round
K4	+1	1-4	D	I	2 rounds
K5	–	1-6	D	I	4 rounds
K6	–	1-8	D	2 rounds	8 rounds
K7	–1	1-10	D	4 rounds	12 rounds
K8	–2	2-12	D	8 rounds	16 rounds
K9	–3	2-16	D	12 rounds	20 rounds
K10	–4	2-20	D	16 rounds	24 rounds

TABLE 2: DAMAGING POISONS

Class	Saving Throw	Result: ST Made†	Result: ST Failed†	Recovery Time: ST Made	Recovery Time: ST Failed
D1	+4	–	1-4	–	I
D2	+3	–	1-6	–	I
D3	+2	–	1-8	–	I
D4	+1	–	1-10	–	1 round
D5	–	–	2-12	–	2 rounds
D6	–	1-4	2-16	1 round	4 rounds
D7	–1	2-8	3-18	2 rounds	8 rounds
D8	–2	2-12	3-24C	3 rounds	12 rounds
D9	–3	2-16	3-30C	4 rounds	16 rounds
D10	–4	2-20	4-40C	5 rounds	20 rounds

TABLE 3: PARALYSING POISONS

Class	Saving Throw	Result: ST Made	Result: ST Failed	Recovery Time: ST Made	Recovery Time: ST Failed
P1	+4	–	1-4 rounds	–	I
P2	+3	–	2-8 rounds	–	I
P3	+2	–	2-12 rounds	–	I
P4	+1	–	2-20 rounds	–	I
P5	–	–	2-20 rounds	–	2 rounds
P6	–	Dex –1, 1-4 rounds	2-12 turns	I	4 rounds
P7	–1	Dex –1, 2-8 rounds	5-20 rounds	I	8 rounds
P8	–2	Dex –2, 2-12 rounds	1-6 days C	2 rounds	12 rounds
P9	–3	Dex –2, 5-30 rounds	1-12 days C	4 rounds	16 rounds
P10	–4	Dex –3, 1-4 turns	2-20 days C	8 rounds	20 rounds

D - death, I - instantaneous, C - system shock roll or coma, if failed then system shock roll each day or death.
†Numbers indicate range of damage inflicted on victim.

The question of poison has largely been skirted round in the *D&D* rulebooks, with a few disparate pronouncements and the general impression that it is 'not nice' and should be left alone. Certain monster types use poison, and a few guidelines have been laid down for the use of poison by assassins, but there has been no real attempt to establish an overall basic framework for the types and effects of poisons. It would obviously be possible, given enough research, to produce a lengthy and tedious treatise on the preparation and effects of the whole range of toxic substances, but this article seeks merely to set up a simple, quick and easily used system, based round the 'known' poison types detailed in the *Monster Manual* and elsewhere, which provides all the necessary information for campaign use, and leaves the individual DM to sketch in such further detail on preparation and delivery as may be desired.

At the most basic level, there are three types of poison: killing (K), damaging (D), and paralysing (P). These types will come in varying degrees of unpleasantness; some will have saving throw modifiers reflecting their strength, while the more powerful types will have some effects even if the saving throw is made. It should go without saying that the use of poisons, especially the more powerful types, should be very carefully controlled by the DM to avoid a tedious succession of wipeouts. Poisons with a high class number should be very difficult to prepare, require exotic and expensive ingredients, and deteriorate very rapidly outside a sealed container.

Tables 1,2 and *3* show the range of effects that can be expected for the various poison types.

Unless specified to be instantaneous, slow-acting, build-up or any other type [see *DMG* p20], a poison will normally act in a number of rounds equal to the victim's constitution score. During this time an antidote or *neutralise poison* spell may be used, restoring the victim to health in the time indicated by the Recovery Time column. After this time has elapsed, the poison has done its work, and only *cures, resurrections*, etc, will be of any use (except in the case of Type P poisons, where one round will be added to the recovery time for each turn elapsed between the onset of paralysis and the administration of the antidote or spell). Hit points lost through the action of Type K and D poisons will be regained at a constant rate during the recovery period; for example, if a D6 poison causes loss of 16 hit points, they will be regained, if the poison is *neutralised*, at the rate of 4 per round, the recovery time being 4 rounds – similarly with dexterity points lost to high-value P poisons.

A character who would have died or gone into a coma had a poison not been *neutralised* will be *incapacitated* (STR and DEX halved) at the end of the onset time for a period equal to the Save Made Recovery Time while his or her system gets back to normal working.

A selection of poisons from venomous monsters listed in the *Monster Manual* and *Fiend Folio* is given below, classified in accordance with this system:

Ant, giant	D6*	Spider, giant	K5
Ankheg	D7*	huge	K4
Carrion crawler	P8	large	K3
Centipede, giant	K1	phase	K8
Eel, weed	K5	water	K5
Frog, poisonous	K1	Tentamort	P5/6
Hornet, giant	D9*	Tigerfly, male	K5/6
Iron Cobra	K8/P8	female	P5/6
Medusa (hair)	K6	Toad, giant	K5
Meenlock	P5/6	Urchin, red	P1*
Pseudo-dragon	P8	silver	P8*
Purple worm	K5	yellow	P5*
Ray, sting	D9/P7*	Wasp, giant	K5/P8*
Snake, giant	K8	Wyvern	K4

*Indicates that effects differ slightly from those of the given type. Most of the K and D poisons listed cause reduced damage when the saving throw is made; this may by dropped if preferred by the individual DM, and the poison classes altered to bring the system into complete agreement with the *MM* and *FF*, creating new poison types and subtypes as necessary.

It should be noted that poison obtained by characters from venomous monsters will deteriorate over time, as it is intended for immediate administration into the body of the victim and not for prolonged storage or exposure to air. It may be decided to reduce the effectiveness of such poisons by one class number for every round after removal from the source monster's body, unless kept in a well-sealed container at a temperature similar to that of the poison sac, etc. Manufactured poisons will also deteriorate over time if exposed to air, but more slowly – say one class number per turn of exposure on a blade, in food or drink, etc. □

gobbledigook.
SKELETON
GOOK
GUMP
MUMMY
RAT
THE GUARDIAN
BIL
Inquisitive as ever, Gook and Gump are scratching about when Gook reveals...
..a hole....
WWAAAAAA
GETTA TORCH, 'TSA TOMB!
TOOM?
NO, TOMB
Unnoticed a shape arises...
TOUME?
TOMB!
CLAKKA KLATTA KLIKKA
OOK?
GO 'WAY!
NUT!
C'MON, LETS LOOK!
TOOMB!
KROSH
Down the tunnel..
WOTZAT?
Meanwhile, a skeleton hops in pursuit..
HALT! I AM THE GUARDIAN!
STOP!...I WARN YOU! ...THIS IS A MAGIC SWORD!..I WILL...
MMM, WOTS 'IN 'ERE DEN?
TOOM!
AMARK!
KRIAK!
BIFF
CRONK!
HOP
HOP
Gook and Gump enter..
TOUMB?
TOMB!
YEEEEEEK!
Gook & Gump exit..fast!
WAAAAAAAH!
The Guardian gets back up..
HUFF PUFF
....down....
..up again...
FOO...I 'AVNT AD A DAY LIKE THIS IN THREE HUNDRED YEARS!
..& down with blazing mummy
OOOORK!
..while the Goblins escape..
GEDOUT GEDOUT!
But not entirely unscathed!
YOOCH!
OOK...DOESN'T GIVE UP...OO.... DOES IT..OOK
BiL

Know then, O Prince....

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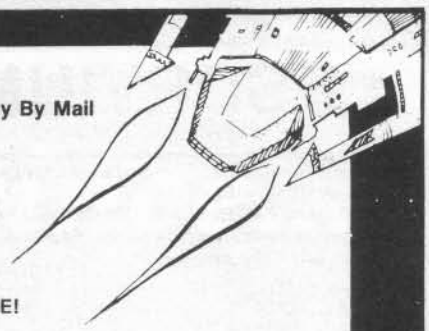

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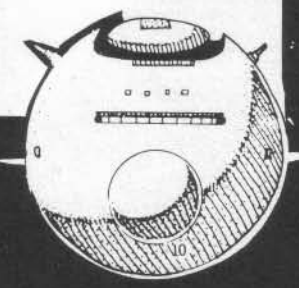
- CAPITOL has an easy to understand rulebook, complete with numerous examples.
- CAPITOL was subjected to the largest playtest of ANY commercial PBM game. Over 100 players played over 1500 turns of CAPITOL prior to release.
- Runs on an IBM PC, using 512K.

"CAPITOL is fast becoming the standard against which other space warfare games are compared"

- With each rulebook you receive a set of overlays to use in mapping the game and moving ships.
- Mapping CAPITOL is extremely interesting, using the computer printed maps you receive with your turn results.
- No due dates.CAPITOL allows you four turns per month. Most other computer moderated games have the usual one turn every two weeks.

KJC GAMES

KJC Games has been running Play By Mail games for about 5 years now and our reputation for giving good, exciting games and a first class service is second to none. Our team of professional Gamesmasters will usually reply to your turn with 48 hours.



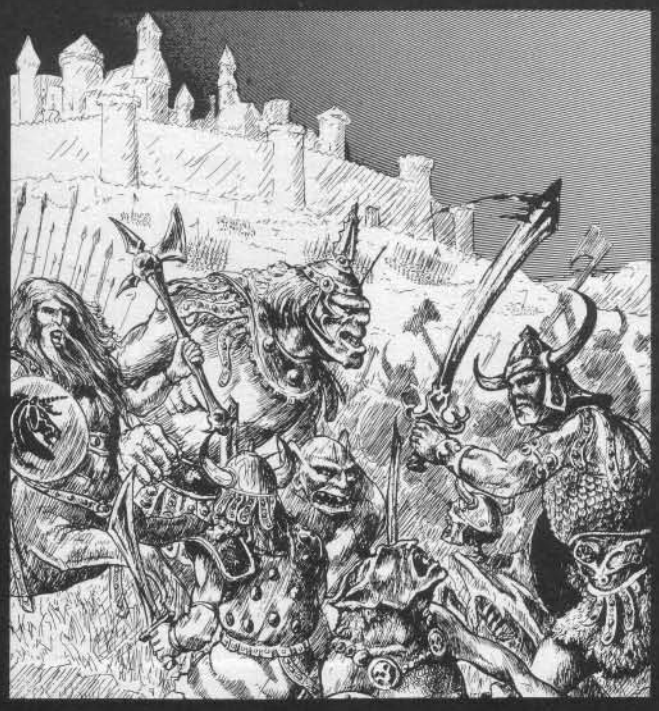
To enrol in CAPITOL send a £6.00 cheque/PO/International money order payable to KJC Games. For this you will receive the Rulebook, setup and first two turns. Each turn of Capitol costs £1.75 for the first 60 orders. Each additional 30 orders costs 75p. European players are welcome. Reply to:- KJC Games, PO Box 11, Cleveleys, Lancashire FY5 2UL.

EARTH WOOD

In EARTHWOOD, twenty-five players compete to be the ultimate ruler by controlling all the developed cities, either singularly or with an alliance. A typical game will last about 18 months with the first knockouts usually starting after six months.

Each player is either a king of a fantasy race or powerful charismatic character. Your character or king controls several groups each of which is totally independent of each other. You can recruit trolls, wildmen and others into your armies, and even control powerful creatures such as dragons. Your characters will capture and control cities, upon which you can spend gold to improve security, increase your workshop's production, build defences and maintain and enlarge your army. With gold your wizards undertake magical research, learning new spells. Spies search out enemy strongholds and then attempt acts of sabotage, theft and assasination. These are just a few options available to a player in EARTHWOOD.

EARTHWOOD is computer moderated but the turn sheets and replies are written in plain English so that you can easily understand them. No need to look through complex charts and code books to understand this game.



KJC GAMES

To enrol in Earthwood send £5.00 cheque/PO payable to KJC Games. For this you receive the rulebook, setup and first three turns. Future turns are 75p. Send to KJC Games, PO Box 11, Cleveleys, Blackpool, Lancashire, FY5 2UL.

DWARF SIBLINGS

Games Workshop's Publications Department has announced the launch of two new magazines: *Warlock* and *The Good Games Guide*.

Warlock is already five isssues old, having been published on a quarterly basis by *Penguin Books* as a vehicle for Ian Livingstone and Steve Jackson's *Fighting Fantasy* activities. *Games Workshop* takes over with issue 6. The price remains the same (95p) but *Warlock* will now be produced on a bimonthly schedule. Steve and Ian will continue to edit the magazine, and *Fighting Fantasy* fanatics will still find news and adventures inside. *Warlock's* coverage will also be extended to include other gamebooks and introductory role-playing games and miniatures.

The Good Games Guide will be a catalogue-style magazine which will comprehensively describe all the best games and scenarios of all types currently manufactured or imported by *Games Workshop*. It will contain a multitude of descriptions and photographs, but there will still be room for role-playing scenarios and feature articles. Guest columnists include Dave Langford and Jamie Thomson. (*Black Sun* readers will have to wait a little longer for their next issue: Zlarg's chief minion, Steve Williams, has been landed with the job of putting *The Good Games Guide* together. Sorry.)

Both new magazines will be on sale by the end of September.

FIGHTING FANTASY IS THE PITS . . .

Fighting Fantasy fans might like to know that the cover of this issue of *White Dwarf* is just one of eight spectacular colour plates from the new *Fighting Fantasy* monster book *Out of the Pit*. This large format softback contains over 250 monsters created by Steve Jackson and Ian Livingstone, skilfully edited by ace *WD* columnist Marc Gascoigne. It looks like being a great reference work for all *FF* players who enjoy designing their own adventures or who would simply like to know more about the creatures that inhabit the dynamic duo's fantasy world.

Out of the Pit is published by *Puffin Books* and will be available from the 26th September, priced at £3.95.

TIME IS RUNNING OUT

Live-action role-playing is an area of our hobby that has suffered more than its fair share of collapsing companies.

Treasure Trap (also known as *Carey & Donaldson* and *Swordarch*) have ceased trading. They ran a successful live-action club at Peckforton Castle – although the structure of the castle did not benefit from the experience – and then planned to operate a similar scheme using Chislehurst Caves in Kent. It seems that the company ran out of money, leaving many unsatisfied creditors.

Adventure Enterprises was set up by one of the *Treasure Trap* staff, also with the intention of holding live-action role-playing at Chislehurst (as reported in issue 68 of *White Dwarf*); this company is apparently no longer active, and we have been asked by the proprietors of Chislehurst Caves to make it quite clear that there is NO live-action role-playing at the caves. PLEASE DO NOT TELEPHONE CHISLEHURST CAVES!

The directors of *Treasure Trap/Carey & Donaldson/Swordarch* were A Collins, P B Carey, S S Carey and R Donaldson – at least when *Treasure Trap* was first set up. Other people involved were Mike Haywood – a member of the *Norse Pageant Society*, and employed at *Treasure Trap* as a weapons instructor – and Dave Hewitt. The latter left *Treasure Trap* about a year ago, and early this year he became involved with *Timescape*, also known as *Easycard Ltd*. Dave Hewitt left *Timescape* at the end of May. *Timescape* has now apparently gone into liquidation, owing money to a number of unsatisfied customers. Dave Hewitt has informed us that he has been appointed as liquidator, and says that he may become the liquidator for *Treasure Trap*, too.

The *White Dwarf* editorial office has a list of telephone numbers and addresses where it may be possible to contact Messrs Carey, Collins, Hewitt and others. Customers who feel that they are owed money by *Treasure Trap* or *Timescape* should write to *White Dwarf* – we'll send you any information we have. But we have to make it clear that, like any other newspaper or magazine, *White Dwarf* is not responsible for financial transactions between advertisers and readers. We are not in a position to know whether companies that advertise with us are going to survive and prosper or not. All we can say is: please be careful when parting with large sums of money.

BATTLECARS TOURNAMENT

Regional heats are proceeding apace to find Britain's Deadliest Driver. Highway warriors have been competing in the preliminary heats around the country in conjunction with the *Games Workshop* stores, with a view to providing the winner of the finals to be held at *Games Day '85*. Why not come along and cheer on your local hero in his bid to become the Ultimate Highway Warrior?

MUDDY PHONE PHREAKS AT LARGE!

Multi-User Dungeon (MUD), the largest computer game of its kind in the world, is to be relaunched at this year's *PCW Show* (Olympia, 4th-8th September) under Firebird's wing.

Modem-equipped home computer owners require a *MUD* pack to explore this enhanced version of the interactive fantasy world and to take advantage of the special *MUD* offer. Early recipients of *MUD* packs will be able to venture into the game without using their game credit between the dates of the *PCW* launch and the 5th of November (the date of a *MUD* spectacular in the London Dungeon), although the game will be completely reset on this latter date.

Anyone interested in *MUD* can pop along to the *PCW Show* on the above dates or ring the *MUD* line on: (01) 608 1173.

OF SOME CONSEQUENCE

For those of you already thinking far ahead into 1986, two conventions have been brought to our notice. The first, *Salute '86*, organised by the *South London Warlords*, is being held on Saturday the 12th of April at Kensington Town Hall, London. *Salute* regularly attracts a large number of gamers from both the traditional wargames and fantasy sides of the hobby. Anyone interested in further details should contact: J W Treadaway, 10 Cheseman Court, Cheseman Street, Sydenham, London SE26 4RB.

KoanCon 1, however, is still in the 'planning stage'. It's intended as a residential, *Games Fair* style convention, organised by the extremely active fan side of the hobby. Likely dates for the event fall between July and August next year, the venue being the University of Warwick, Coventry. More information and progress reports can be obtained from: Trevor Mendham, 53 Towncourt Crescent, Petts Wood, Kent BR5 1PH.

NEXT ISSUE

The final part of our in-depth look at underwater adventuring, *Beneath the Waves*, is accompanied by *In Too Deep*, a special aquatic *AD&D* adventure. Graeme Davis overcomes the problems of being *Tongue Tied* and discusses some aspects of the *AD&D* language system. A classic SF theme, *The Bounty Hunter*, is presented for *Traveller*, complete with special ship plans. Superheroes can look forward to a *Reunion* (of sorts) in an adventure for *Golden Heroes* and *Champions*.

Open Box looks at the *AD&D Battle System*, *Crawling Chaos* presents some information for 1920s games in Britain, and as usual there are all our other regular features and departments.

DRAGON WARRIORS COMPETITION

Corgi are publishing the first three *Dragon Warriors* titles on October 18th. *Dragon Warriors* is a unique role-playing game presented in a paperback format, each book costing £1.75. Book 1 gives you a complete easy-to-play rules system for combat. Book 2, *The Way of Wizardry* introduces the basic rules for sorcery and Book 3, *The Seven Crystals*, consists of four adventures, and additional rules, monsters and treasure which expands on the range presented in the first two books. Here's your chance to get a *free* copy of Book 1.

Can you tell us what the following coded sentence says?

IENO DKG GODTC DQO LKIY D
GEAO QLTI DWDY

Clue: The DRAGON comes first.

Send your answer to: 'Dragon Warriors Competition', *Corgi Books*, Century House, 61-63 Uxbridge Road, London W5 5SA, with your name and address (in block capitals). (Please allow 28 days for delivery of prize books.)

LOTR GAMEBOOKS

Anyone who has wanted solo gamebooks set in the world of J R R Tolkien will no doubt be pleased to learn that *ICE* are releasing two volumes in this vein fairly soon. *Night of the Nâzgul* and *The Legend of Weathertop* will each contain a full-colour map, pre-generated characters and both adventures will be compatible with *Middle-earth Role Playing*. They're expected to arrive in the UK for Christmas. A third title, *Rescue in Mirkwood*, is planned but no release date has been given.

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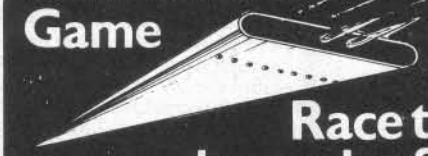

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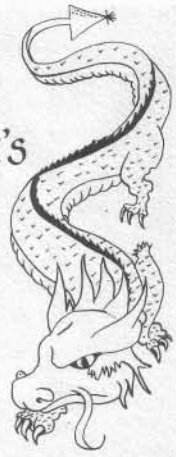

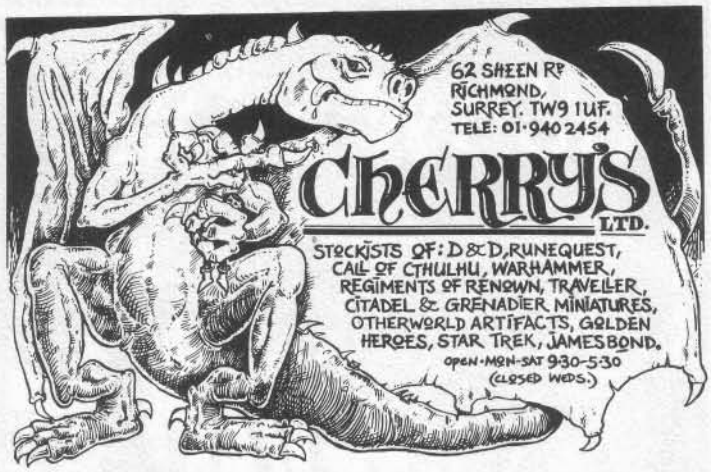

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All classified ads must be prepaid at the rate of 15p per word, display ads £5.00 per scc (incl VAT). Please send copy and payment to White Dwarf, *27-29 Sunbeam Rd, Park Royal, London NW10, making cheques/POs payable to* Games Workshop Ltd.

White Dwarf *regrets that it cannot be held responsible for financial transactions resulting from small ads. Readers are advised to take appropriate precautions before parting with any money.*

WD Warriors! You commanded, I obeyed. 30-page illustrated weapons/price list of our enormous range of steel daggers, swords, helmets, etc, now available – £1. Also new design fantasy T-shirts: Sword/dice/shield, and Uphellya Viking Fire Festival. All sizes £4.95. *Tudor Armoury*, 90 Christchurch Road, Ringwood, Hants. ☎(04254) 4260.

Sanio, The Fantasy PBM. This game has now been running successfully for over seven months and is busy trying to find new members to do battle with its hundred or so creatures. It has a full continental map and lots of towns, ruins and encounter areas. If you say that you saw this ad in *White Dwarf* you will receive the rulebook, set up and first two returns free. Apply to: *Lorewarden Games*, 23 Breckhill Rd, Woodthorpe, Nottingham I am also looking for writers for a new PBM/RPG zine.

Marloms Castle playing aids. Send for our introductory offer - only £3 (+40p P+P) for a dungeon, the Night Terrors 1 monster set, details of the Hirebrand and Gravelingas character classes, articles of interest, and absolutely no flash, colourful, expensive packaging. Designed and produced by and for *D&D* players. Send orders (or SAE if pricelist only wanted) to: *Marloms Castle*, 19 Hurcombe Way, Brocknorth, Glos.

Space. Fill a space on your wall with an original science fiction or fantasy illustration. Subjects include robots, droids, space hardware, dragons, demons, warriors, creatures, etc. Also limited edition prints and stationery sets. Design and artwork service available for fanzines and boardgames. To find out more about these unique designs, send a large SAE for information pack to: Roger Waring, *Robots and Rayguns*, 48 Woodbreda Drive, Saintfield Road, Belfast BT8 4HZ, N Ireland.

HPS Promotions presents *NPCs* - a massive collection of hundreds of NPCs for the *RQ2* game system. No GM should be without it. Why spend hours drawing up your own when ours are only a letter away. £4.50 from: *HPS Promotions*, Pegasus House, 6 Haytor Rise, Coventry CV2 3LE.

Asgard Barbarians, painted to a high standard and varnished. £1 each or eleven for £10. SAE plus 50p for example. Paul Abraham, 70 Aberdeen Place, Lidget Green, Bradford 7.

Outpost Hermes. Starfleet Command inaugurates this eccentrically orbitting asteroid (semi-axes Bath and Exeter) to serve Devon/Somerset. Details of registration and potential FRP campaign from: W O'Neill, 5 Bloomfield Avenue, Bath BA2 3AB.

For Sale. *RQ2* - £7, *Starter Traveller* - £6, *Laserburn* rules and supplements - £1 each. Andrew ☎ (01) 777 3871.

Massive Sale! *DMG, PHB, MM* - £15 ono; *Traveller Books 1-5, Supplements 3,4,6,8* - £6.50; *RQ* Boxed Set - £4; *Third Reich* - £8.50, *WWII* - £3.50; *WWIII* - £3; *NATO* - £3.50; *Seelöwe* - £3.50; *Diplomacy* - £8. Excellent condition, no catch prices. Mark Foster, 37 Castle Hall Close, Stalybridge, Cheshire. ☎ (061) 338 8105.

AD&D *DMG, PH, MM* plus modules – £20, will separate. Paul, ☎Southend (0702) 712233.

Explorer 1. A new role-playing zine that goes beyond the dungeon. Features *FGU, TSR* and *Chaosium* games. 20+ A4 pages, P+P included. Send 75p to: Brian Cowan, Wilisdean, Gullane, Scotland.

For Sale. *AD&D PHB* - £5, *FF* - £5, modules *U1-3, WG4-5, I6* - £1 each, *WoG* - £5, *Traveller Azhanti High Lightning* - £12. Haydn, ☎ (07918) 5223.

Second-hand games for sale. From *D&D* to *Space Opera*. Every game in great condition and some are even free. Send SAE for details to: R Christie, 24 Netherhill Ave, Netherlee, Glasgow.

For Sale. Large amount of unpainted *Citadel* fantasy figures, plus old edition *Warhammer*. ☎ Gravesend 63035.

SOUND & FURY IS COMING

For Sale. Wide range of RPGs and scenarios. All excellent condition. SAE for list to: W G Hardy, 31 Pinehill Road, Bangor, Co Down BT19 2SA.

Gigantic Sale of *D&D, AD&D, T&T, Fantasy Trip*, FRP accessories and games – ancient magazines. ☎(031) 337 4662.

Heard About Crimefighters? It's a 20+ page basic rule book of a modern-day, private detective RPG. Send large SAE and £1.75 to: *Crimefighters*, 32 Catholic Lane, Sedgley, W Midlands.

Arondale. Exciting new PBM game requires megalomaniacs, sorcerers, brilliant tacticians and powerful leaders to take control of 25 nations, numerous races and alignments. SAE for details to: Rob Wilden, 74 Oldbury Orchard, Churchdown, Gloucs G13 2PU.

TSR modules for *AD&D* - £2.50 each. *RQ* boxed set and *Cults of Prax* - £10 ono. ☎Oxford 56147.

PBM. Jazusworld is here. The new and exciting fantasy PBM game. It only costs a stamp to find out more, so contact Mr John C Sutherland, 8A Thorn Road, Bearsden, Glasgow, G61 4PP.

The Fantasy Workshop. High quality painting of fantasy miniatures. Prices from 90p. Also standards, conversions and basing. For more information and sample, send 50p and SAE to: G Medhurst, 10 Kelsey Grove, Yately, Surrey, GU17 7AR.

RPG Fanzine. *The Impaler* - £2.50 for six issues. Contains scenarios, chat, news, reviews, articles for *CoC, RQ, T&T, D&D*, Sci-fi. Available from: Mark, 10 Vine Court Road, Sevenoaks, Kent TN13 3UU.

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Beware. We want to make your flesh creep! Buy *Tome of Horrors* or else! *AD&D* zine, 60p from: 115 Vardar Ave, Clarkston, Glasgow G76 7RR.

Second-hand Games bought and sold. Send SAE for present list of games for for sale to: *R S Games*, 74 Tarvin Rd, Littleton, Chester CH3 7DF.

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For Sale. *Aftermath* and scenarios, *RQ* rulebook, *Star Fleet Battles 1*. Mike, ☎ Cosham 383352.

Bride of Pandemonium. Sat June 18th, 1986, at Ryerson Polytech Institute, Toronto, Ontario. Our third annual game con with tournaments in 17 games, figure/diorama painting contest, auction, dealers, open gaming galore. Gift certificates awards. The difference: we're well-organised and we deliver what we promise. Write to: *Dungeons Parties*, PO Box 67, Stn F, Toronto, Ontario, Canada M4Y 1N1. ☎ (416) 924 1989. Please pre-register.

Ow! That hurt. New *AD&D* weaponless combat rules. Send £1:50 to: Gavin Sharrock, Fynamore,Reading Road, Wallingford, OX10 9DT.

Psychic. *Basic D&D* character class. Send £1.50 to: Daniel Thomas, 35 Adam St, Abertillery. Gwent.

Trading Post. *Party Packages* can now market your unwanted games, scenarios, etc on a commission basis. Send SAE for details. Also now offering live display of costumes, chainmail and accessories to organised groups within 50 miles of *Party Packages*, 160 Hearsall Lane, Coventry, CV5 6HH.

Sale. *Basic D&D* for £8, or will swap for *Judge Dredd* game. Andrew Oram, 60 Tylecroft Road, London SW16.

For Sale. Many *WDs, AD&D* books/modules, *RQ* book. Scott, ☎ Lincoln 791198.

Book. Get your ideas for *D&D/Traveller/Call of Cthulhu* from the many second-hand books available each month. Prices range from 50p to £1. Send for the latest science fiction and fantasy list, enclosing SAE to: *Peter French Books* 13 Beauford Park, Norton Fitzwarren, Taunton, Somerset TA2 6QJ. ☎ (0823) 76439 after 6pm.

HELP!

Clubs, contacts and events can be advertised once at no charge up to a maximum of 25 words. Further insertions at the rate of 15p per word (incl VAT).

Popular Fanzine, *Orc's Revenge*, requires artwork, articles, chat and reviews, free copies if printed. 66 East Towers, Pinner, Middx.

Stoned. *Car Wars* fanatic seeks like-minded manic mechanics in Leicester, or contact by post. Are there *really* any lady drivers? Death or glory or... all on the highway. Contact: G-6155 (Neil), 211 Duncan Road, Leicester LE2 8EJ. ☎ (0533) 834212.

Help! 17-yr old student would like to write to other players (*AD&D*), male or female. Write soon to: Robert Taylor, Welbeck College, Worksop, Notts S80 3LN.

Celldorin the Great and highly unstable would like to announce that Phedia the Red is a fraud and not worthy to be a barbarian.

Swap Trolls, hobgoblins, orcs, *PHB* and *PA* moulds for *Bowmen of Oreon, Knights of Origo, Revised D&D Expert*, and *Viking* mould. Offers? ☎ (0506) 823119.

In Memory. Herm the Worm (finally firm!), Napoleon Smith, Louigi Gillesbi, Max Bronikowski. No floral tributes. May Harvey Jackson live a long (boring) life on Rild. - Barrows/Sternmetal. Bloat.

Help! Trying to get rid of all *D&D* equipment. Reasonable prices. If interested, contact: Carl Chameleon, 40842 Executive, Sterling Heights, Mich 48078, USA.

Wanted. To buy or borrow scenario book from 1st edition *Star Trek* rules, good prices paid. Mark, ☎ Harrogate 66012.

Article, artwork, reviews, etc, needed for new FRP fanzine. Send work to: Paul Rand, Donnini House, Comet Hill. Easington, Durham. Free issue for printed work.

Swap. *CoC* rules and sourcebook for *RuneQuest* rules. M Gritt, ☎ Sherborne (0935) 815122.

Wanted. *Ral Partha Collectors Series Elves*. Please quote number of figures and price wanted. J Graham, 230 Millbank Road, Wishaw, Strathclyde ML2 0JG.

All You Brave Warriors out there act now! For adventure and excitment (and smashing little orcish heads in), realistic *AD&D* club starts now. Chris Barden, ☎ Wentworth 2420 (evenings 4290).

Wanted. Anything to do with *2000AD*. Will pay or swap *T&T*, 2nd edition *Laserburn* rules. Send details to: Littleworth, Glebeland Close, West Stafford, Dorchester, Dorset DT2 8AE.

Newcastle Gothic Horror fanatic (18) requires players (15+) for *CoC, Chill*, etc. Possibly *AD&D*. Steven, ☎ 268 1897 (after 6pm).

Help! We are looking for some more RPGers in the Glasgow area. We play *CoC, D&D, Traveller*. Willing to learn others. Michael, ☎ 041 959 6036.

D&D, Traveller, 007 - virtually unheard of here! Like to exchange ideas by mail. Edwin, 5 SS 2/41, Sea Park, Petaling Jaya, Selangor, West Malaysia.

Any AD&D Clubs in Doncaster area for 12 and over? (Unable to travel far). Write to: Dave, 18 Oaklands Terrace, Edlington, DN12 1AA.

Urgently Wanted. Copy of *TFT: Advanced Wizard*. Any reasonable price paid! Contact: S J Dodsworth, 59 Temple Street, Brill, Bucks HP18 9SU.

Swap. Boxed, 2 month old *CoC* for *Collectors D&D* and, if possible, supplements. Ian Harmon, ☎ Medway 375922.

Ealing Games group meets in Leighton Hall, Elthorne Park Road, W7. 2nd Sunday each month. All games played. Terry Devereux, ☎ (01) 574 2709 for details.

Amateur, lapsed, female *D&D* player (27) seeks any fantasy-type game, SE London area. Urgent! Severe RPG withdrawal symptoms now being experienced - DMs please help! Write to: Julia, 4 Dundalk Road, Brockley, London SE4 2LJ.

Any FRPG Adventure Holiday Centres in Wales? At least six FRPG fanatics interested! Reply: Sian J, 52 Maesceinion, Waunfawr, Aberystwyth.

Wanted! Second-hand shirt of chainmail to fit 36" chest. Prepared to pay £30. Mike, ☎ 061 432 4045.

23-Year Old nees *AD&D* campaign in the Aldershot area for 11th LVL MU and 14th LVL thief, will drop levels to get game. Neil, ☎ 312782 (after 6pm).

Magic-User seeks halflings to experiment on, also fellow adventurers or clubs in the Irvine/Ayr area. *AD&D* preferred but willing to learn others. Ages 14-16. Simon, ☎ 0294 74315.

Helva. Warning, reversal of forthcoming union with mouse = danger.

Artwork Wanted for established fanzine *Imazine*. No sword and sorcery/space opera clichés. Contact: Paul Mason, c/o 68 Milverton Road, Erdington, Birmingham B23 6ES.

Swap. Have *Golden Heroes*, want *Call of Cthulhu*. Paul, ☎ Brierley Hill 263909 (W Mids, England).

DM. Loki's daughter and a valet without hindrance; together they will prove your equal.

Hampshire GM (17) seeking players or club in Waterlooville area. *RQ, AD&D, Warhammer* others considered. Also wanted, *RQ* books, figures, modules and other Gloranthan material. ☎ Waterlooville 255765.

Wanted. *D&D* starters for new club, Blackpool. Contact: Terry Aspinall, 72 Layton Road, Blackpool. Ages 25-30 only.

P&J. Congratulations. An initial search will find the culprit. May your legend ever spread.

Wanted. *RQ3, Cults of Terror, Trollpak*, any other *RQ* stuff, *WD1-29, 31, 33, 51*. Good condition = best prices. John, ☎ (0622) 52686 (evenings and week-end.) Write: 15 London Road, Maidstone, Kent ME16 8JE.

Wanted. Articles, scenarios, illustrations and advice for new FRP fanzine. Contact: Steven Prizeman, 59 Copthorne Road, Croxley Green, Rickmansworth, Herts WD3 4AH.

Swap. Old *Warhammer* and *Traveller Starter Edition* plus *Supplements* for either *Middle-earth* supplements, *James Bond Basic Rulebook* or *AD&D PH*. Jon, ☎ (09274) 22750.

Help! I have recently inherited the Durham University Games club fanzine *Black Elf*. If you have any articles, advice, tricks of the trade, etc, please send them to me: Philip Callow, 20 Merrilocks Road, Blundellsands, Liverpool L23 6UN.

Help! Mature 14-year old gamer seeks other gamers in Solihull area. I have *CoC, T&T* and *Warhammer*, will learn others. Martin, ☎ 705 6061.

English AD&D, *Traveller, RQ, CW* player/DM of 13 seeks European or American penpal. Other interests: computers (*Oric*), soccer, heavy metal music. Write to: Gerard D Grey, 34 Stopes Rd, Radcliffe, Manchester M26 OTN.

Articles needed urgently for new fanzine! Art and scenarios also needed. Contac: Alex Fox, 2 Harleigh Road, Bodmin, Cornwall. Free copy for all accepted contributions.

Urgently Wanted. *WDs, 28, 29, 33* and *34*. Any reasonable price paid. Mark, ☎ (0590) 43422. Must be in good condition.

Cartoonist in Need of a Job. If you need a cartoonist to advertise or do a regular strip, please contact: Andrew Hunt, 5 Seymour Road, Cheadle Hume, Stockport, SK8 6LR. ☎ 485 7159. Does single frame cartoons, strip cartoons or full-page cartoons.

Help! 11-year old frustrated *D&D* gamer looking for fellow gamers in Cumbernauld area. ☎ Cumbernauld 28584, ask for Brian. Prepared to travel.

Beginner (26), *D&D*, wishes to meet fellow players or DM in M/cr area. Has *Basic Set* but needs experience. Trevor, ☎ (061) 273 4213 (after 7pm).

Help! Isolated, enthusiastic, experienced loony, seeks similar for *Traveller, Aftermath, CoC*. Either sex, 15+. Contact Adrian at: 10 Princes Close, Victoria Road, Bishops Waltham, Hants.

Sealed Knotters En Garde! Simon Kind of Glemhams regt (York) challenges any Knotters (especially Roundhead scum) to duel to the death - RPG style. Find me at any northern army muster.

RuneQuest Wanted. *Cults of Terror, Griffin Mountain, Trollpak*, other material. *D&D* supplements given in part-payment if requested. Tim McElwaine, 28 Upper Broadmoor Road, Crowthorne, Berks.

Help! I am 19 and looking for players of the *V&V* game. James, ☎ Glasgow 423 7140.

Attention serious *MERPers*! 15-year old seeks adventure and action. Anyone local? Contact: Andrew Hill, 34 Rothesay Croft, Bartley Green, Birmingham B32 4JG.

Is There Life In Redditch? Opponents wanted (18+) for *Car Wars*/RPG/board wargames/ anything in the Redditch area. Steve Sharp, ☎ Redditch 24574.

Penpal. I'd like to get in touch with *CoC* or *Car Wars* players. Please contact: Richard Mindang, 5 Cairns Road, Westbury Park, Bristol BS6 7UA.

3 D&Ders want to contact players or DMs in the Croydon area to play and maybe start a club. Adrian, ☎ (01) 657 6032.

Intermediate Player/DM (20) is seeking players and clubs in Edgware/Watford areas. Plays *AD&D, Traveller, SO*. Dave Flower, 9A Edgwarebury Lane, Edgware, Middx.

Wanted. *WDs 52-27*, will pay cover price. Craig, ☎ 04882 488.

Redcar. 16-year old needs info on FRP clubs in the area. If there are none, why not form one? Doz, ☎ 480177.

Stevenage Area. 18-year old barbarian, completely novice, desperately seeking others of similair age to start any *D&D, Dragonroar*, etc, type games. Everybody welcome, from a priestess to a goblin. Contact: S Holloway, Cranfield, Brookend Lane, Cottered, Herts SG9 9QR. May many demons fall.

Grim Reaper T&T Fanzine requests quality contributions to increse content. Interested? Send SSAE to: Geraint Davies, 2 Dochdwy Road, Llandough, Penarth, South Glamorgan CF6 1PB.

Wanted. Any Tolkien related material, books, etc. Also *Ysgarth RPG* add-ons. Contact: Paul Turner, 8 Wareham Green, Corby, Northants NN18 OAD. ☎ (05363) 2236.

D&D PBM. Transatlantic *D&D* postal game being started. If interested, write (SSAE appreciated) to: Darron Wilson, 56 Hill Street, Alloa, Clacks, Scotland FK10 2BH.

Sale or Swap Panzer Blitz. Good condition, also *Melee* and *Advanced Melee*, OK. Any reasonable offers - no *D&D* or *RQ* types. Russ, ☎ (0256) 29064.

Urgently wanted. *Aftermath, RQ* players in York area. Contact: Russell Jackson, Tower House, Landing Lane, Riccall, York, Yorkshire. Quickly!!!

Wanted. Second-hand copy of *SPI's Air War*. Will pay reasonable price plus postage. Campbell, ☎ 041 954 9412.

EPT/Tekumel. The *Clan of Tekumel Association* (K Shilling-Dlanturakoi), a non-profit organisation devoted to the increase of correspondence between *Tekumel* enthusiasts, invites you to expand your awareness of things Tekumelani. Contact: *Tekumelani Association*, PO Box 3393, Waco, TX 76707, USA.

Quick Swap. *D&D* set, *Expert Set, RQ, Adventurer Starter Set, DMG*, gamebooks, *Judge Dredd* boardgame, US and UK *Marvels* and *2000ADs* for figures, magazines, scenarios, boxed figures and any RPGs not previously mentioned. Send enquiries, no merchandise, to: Peter Thornton, 9 Hampstead Park, Derry City, Co Derry, N Ireland.

5-6 AD&D players wanted in Caerphilly area to play week-ends at their houses on a loose rota basis. Ages 15-19 preferred. Paul, ☎ Caerphilly 861235.

Swap. *Fungi from Yuggoth, Arkham Evil* or *Death in Dunwich* for any *Chaosium Cthulhoid* scenarios. Andrew Scot, ☎ (0555) 70581.

Player seeks place in *D&D/AD&D* PBM. Send details to: David Brysow, 4 Glebe Court, Townhead, Glasgow G4 OPN.

Swap. *Basic D&D* set and module *B2. Keep on the Borderlands*, for *Traveller Starter Edition*. Nigel ☎ Lincoln 793314.

Wanted. *Trollpak, Borderlands* and *Griffin Mountain*. Also, for sale, the *Fantasy Trip* system. Write to: L Lo, 14 Sussex St, Rhyl, Clwyd.

Starmaster. The Klugarian Empire wishes to open trade negotiations with the peoples of the galaxy. Please send enveloped envoy either through GM (copper rod attacking bronze triangles) or via P Hodgson, 17 Gladstone Terrace, Bulk Road, Lancaster LA1 1DW.

Help. Lt Colonel, Royal Marines, SL9 requires a set of *En Garde* rules. Please contact P Hodgson, 17 Gladstone Terr, Bulk Road, Lancaster LA1 1DW. Kermit shall return in *Games Fair '86*.

Artist Requires Work. If you require any kind of fantasy artwork, why not contact: Andrew Durber, 22 Sparrow Terrace, Porthill, Newcastle-Under-Lyme, Staffs ST5 8PD.

Swap. 20 *AD&D* character sheets, practically unused *DM's Adventure Log, AD&D DM's Screen* (vgc) and *DL1* for *WDs 28, 29, 33* and *33* in good condition. Mark Ryan, ☎ Lymington 43422 (after 5pm).

Windermere - is there anybody there? RPG player seeks others, *D&D* and *RQ* preferred, but will play anything. Contact: Kevin Goodhall, Beech Hill Motel, W'mere, Cumbria.

Bushido! *Seppuku*, a new *Bushido* fanzine, requires articles, scenarios, artwork, etc. Write to: Rus Pearson, 44 Marmion Road, Hove, Sussex BN3 5FT.

Wanted. *RQ2* scenarios (also *Cults of Prax*), *SPI's North Africa* campaign games *2* and *4*, namely *Cauldron* and *Supercharge*. ☎ Kingsclere 298577 (after 4pm).

Penpal. 14-year old girl seeks male American penpal at around same age. Please contact: Kace Knight, 93 Church Road, Leverstock, Salisbury, Wilts SP1 1QZ, England.

D&D Harrow. Experienced player/DM, 22, recently moved, seeks players/group in NW London. Will join campaign or start own. Other wargames played. Contact: Jim Mills, 55 Canterbury Road, North Harrow, Middx. ☎ (01) 863 7395.

AD&D Beckenham. Join the better club of Bekenham. Players and DMs required for campaign work and one-off scenarios - *AD&D, RQ*, etc. Ages 14+. Andy, ☎ (01) 778 2480.

Ascot Area. Experienced RPG DM/player seeks to indulge *AD&D* and *D&D* players in own campaign. ☎ Ascot 21071 (after 9pm weekdays).

Wanted. Writers, artists, etc, for a new fanzine dedicated to *FGU* games. Send SAE to: Russell Henry, 75 Birkdale Road, Hartburn, Stockton-on-Tees, Cleveland.

Bristol, Mangotsfield Area. Lonely DM in search of *D&D* group. Only ever killed one character in 2 years. Apply to: Tony, 24 Charnhill Dr, Mangotfield.

RQ in SE9. Aging (well, 23) adventuress seeks *RuneQuesting (II* or *III)* in Greenwich/Bexley area. Player/GM as required. Ann, ☎ (01) 850 5255 (after 6pm).

Penpal Needed. Prepared to write to USA, interested in *AD&D*, around 13. Write to: Nathan, 1301 Aquarius Ct #16, Bakersfield 93309, California, USA.

Wanted. RPG club. Will learn any game. Preferably in the Ashbroke/Hendon area, but anywhere else acceptable. Stuart, ☎ Sunderland 41358 (after 4.30pm).

AD&D PMB. Set in the world of Fallentii. Interested? Send an SAE to: Jeffery Havelock, 11 Belle Grove West, Newcastle-upon-Tyne, NE2 4LX.

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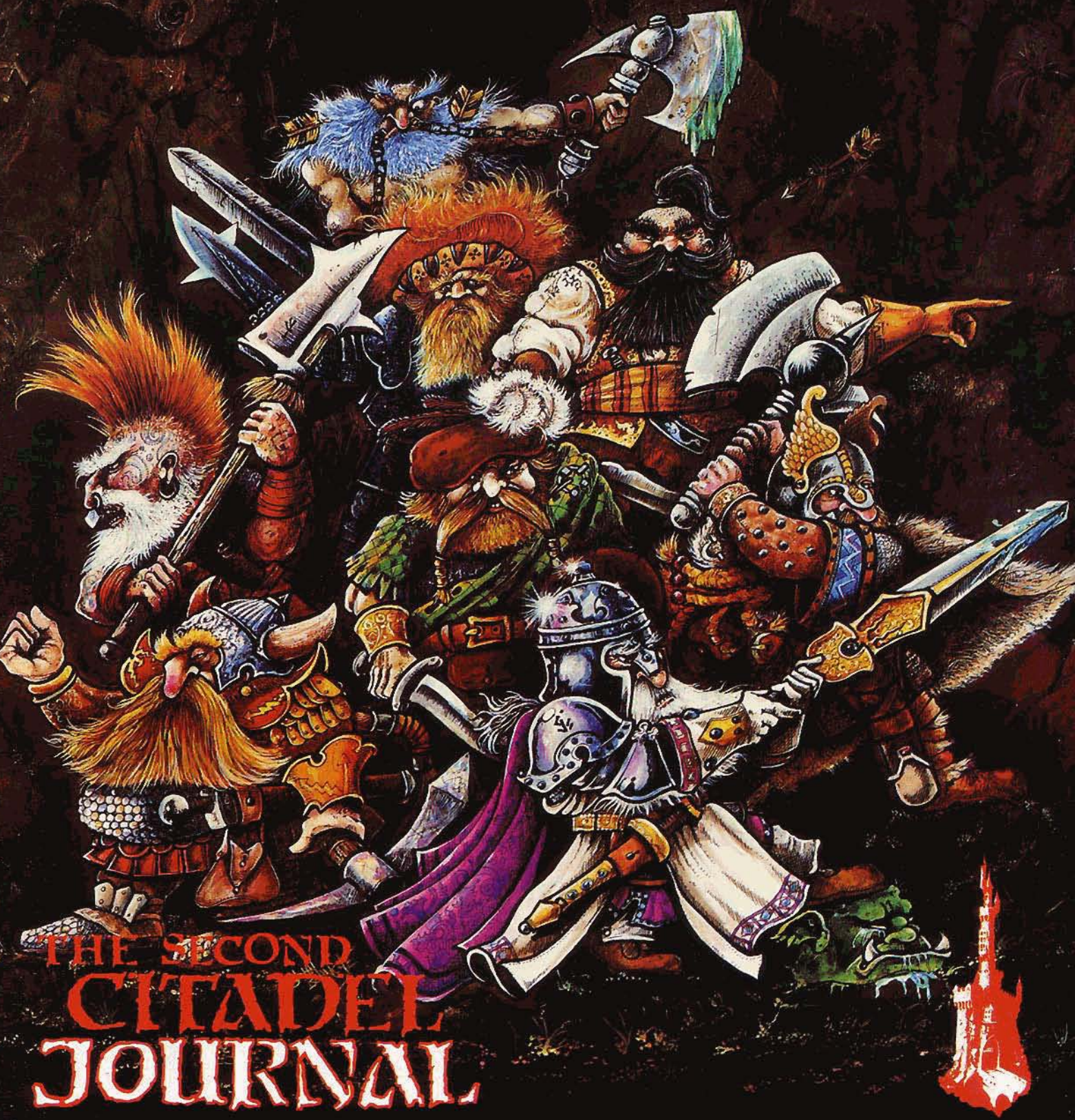

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